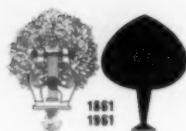


# *Music Educators Journal*

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MIDWINTER ISSUE • JANUARY 1961

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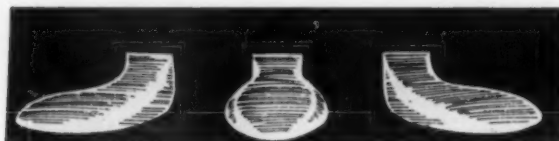
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## BULLETIN BOARD

**MENC DIVISION MEETINGS.** Dates and locations for the 1961 MENC division meetings are as follows: Eastern, January 13-16, Washington, D.C.; Southwestern, January 27-30, Albuquerque, New Mexico; Northwest, March 15-18, Spokane, Washington; Western, March 26-29, Santa Monica, California; North Central, April 6-10, Columbus, Ohio; Southern, April 20-22, Asheville, North Carolina.

**MENC NATIONAL CONVENTIONS.** Here are the dates of the next three biennial conventions of the Music Educators National Conference:

1962—March 16-20, Chicago, Illinois  
1964—March 6-10, Philadelphia, Penna.  
1966—March 18-22, Kansas City, Missouri

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the above dates.


**ACDA ANNUAL CONVENTION.** The second annual convention of the American Choral Directors Association will be held April 5-6, 1961, during the meeting of the North Central Division, MENC, Deshler Hilton Hotel, Columbus, Ohio. Two of the outstanding choral groups scheduled to appear on the program are the Ohio State University Symphonic Choir, Louis H. Diercks, director, and the Heidelberg College Choir, Ferris Ohl, director. Officers of the ACDA include: president, Archie N. Jones, University of Kansas City; vice-president, Curtis Hansen, Brainerd (Minn.) High School; secretary-treasurer, Elwood Keister, University of Florida, Gainesville; board members: Charles C. Hirt, University of Southern California; R. Wayne Hugoboom, University of South Florida, Tampa; Warner Imig, University of Colorado; and Harry R. Wilson, Columbia University, Teachers College. The program chairman is J. Clark Rhodes, the University of Tennessee, Knoxville.

**MTNA AT PHILADELPHIA.** Opening February 26, 1961, the Music Teachers National Association is scheduled for a lively program carrying through the first day of March. Official hotel is the Sheraton. Convention theme is "Our Musical Heritage," for which Philadelphia historical shrines provide a natural setting. Major features and attractions of the program have been mentioned in previous issues of the Music Educators Journal. In addition to these features will be discussion groups in separate areas as follows: Piano—junior and senior, choral, American music, musicology, theory—composition, psychology—therapy, church music, voice, winds and percussion, opera, school music, private teachers' workshops, strings, student activities, council of state and local presidents, and state and local officers' workshop.

American String Teachers Association will hold a joint meeting with the MTNA String Committee.

**TIMKEN-STURGIS FOUNDATION.** San Diego, California, has written to the Journal office that they do not make grants in the field of music. In "Procuring Grants for Research in Music Education," that appeared in the September-October issue of Music Educators Journal, Timken-Sturgis was erroneously listed among foundations making grants in this field.





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**MID-EAST INSTRUMENTAL MUSIC CONFERENCE.** Duquesne University's Mid-East Instrumental Music Conference is slated for the Penn-Sheraton Hotel in Pittsburgh, March 8-11, 1961. Musicians scheduled to give clinics at the Conference are Vincent Abato, saxophone; Reginald Kell, clarinet; Willard Musser, brass; J. Frederick Muller, strings; Orin Ford, marching band; Johnny O'Seeke, stage band; Alfred Reed, concert band technique; and Richard Schory, percussion.

**NATIONAL LIBRARY WEEK.** The American Association of School Librarians, which recently became a department of the National Education Association, has announced that National Library Week will be observed April 16-22, 1961. The theme is: "For a Richer, Fuller Life—Read." Clarice Kline, National Education Association president, has said that "National Library Week can help teachers to achieve their educational objectives by creating greater community understanding and support . . . arouse an awareness and appreciation of the total intellectual and cultural life of the community."

**1961 STRATFORD FESTIVAL.** The ninth season of the Stratford Shakespearean Festival will be the longest undertaken to date, extending from June 19 to September 23, 1961. During the 14 weeks' season, three plays by Shakespeare and a new Canadian drama are scheduled. The extensive music activities will be announced in later issues.

**YOUNG COMPOSERS CONTEST.** The National Federation of Music Clubs has announced its 19th annual Young Composers Contest. Classifications include: Class 1, a sonata or comparable work for solo wind or string instrument with piano, or for any combination of 3 to 5 orchestral instruments; class 2, a work for chorus; class 3, a composition for either solo piano or solo voice. Hattie Mae Butterfield of Fort Smith, Arkansas, is the chairman of the contest which closes April 10, 1961. Entry blanks or further information are available from National Federation of Music Clubs Headquarters, Suite 900, Fine Arts Building, 410 S. Michigan Avenue, Chicago, Illinois.

**INTERNATIONAL COMPETITIONS FOR MUSIC.** March 31, 1961, is the deadline for entry in the International Music Competition, Vienna, May 15-28, 1961. The competition, sponsored by the President's Music Committee of the People-to-People Program, is to be devoted to piano works of Beethoven and is open to pianists of all nationalities who are at least 17 and no more than 32 years old. Entries must be submitted on official forms available from Secretariat of the International Music Competition, Lothringerstrasse 18, Vienna III, Austria.

**COMPETITION FOR COMPOSERS AND SCRIPT-WRITERS.** This international competition, sponsored by the President's Music Committee of the People-to-People Program, is open to composers and script-writers born after the first of January 1920. The contest is in two sections: One for a musical-dramatic work for television; the other is for choir, chamber music, orchestral and electronic works. The deadline for entry is March 1, 1961. Inquiries may be addressed to Secretariat, International Music Week 1961 of the Foundation Gaudeamus, Gerard Doulaan 21, Bilt-hoven, the Netherlands.

**BAND DIRECTORS' INVITATION.** A cordial invitation is extended to all high school and college band directors east of the Mississippi River to attend the seventh annual "All Eastern Band and Instrumental Clinic" at the United States Naval School of Music, U.S. Naval Station, Washington 25, D.C. on February 10 and 11, 1961. Inquiries may be addressed to O. L. McMillan, Lieutenant USN, officer in charge.

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## IN THE NEWS



**OFFICIAL TOUR.** The University of Michigan Symphony Band, William D. Revelli, conductor, has been invited to make a tour of the Soviet Union under the sponsorship of the United States Department of State. The tour will extend from approximately February 20 to May 29, 1961 and will be made under the President's International Program for Cultural Exchange. Mr. Revelli, a member of the Editorial Board of Music Educators Journal, is honorary life president of the College Band Directors National Association.

**THE YOUNG COMPOSERS PROJECT,** begun in 1959 under the joint administration of the Ford Foundation and the National Music Council, will provide opportunities for another twenty young American composers to spend a year or two writing music for the ensembles of secondary public school systems. During the first two years of the project twenty composers will have spent one or more scholastic years in twenty-one different cities in sixteen states. An important feature of the newly announced project will be an opportunity for communities to have a composer for a second year by providing approximately half the cost of the composer's stipend. It is anticipated that ten composers will receive grants for the first time under the project in 1961-1962 and again in 1962-1963, and that six composers from earlier years will receive second opportunities in each year. In 1963-1964, eight composers will receive second appointments. Awards for 1961-1962 will be announced about March 31.

**YOUNG COMPOSERS PROJECT COMMITTEE.** Aiding the National Music Council and the Ford Foundation in their conduct of the Young Composers Project is a committee of which Norman Dello Joio is chairman. Members of the committee for the selection of composers are: Howard Hanson, Eastman School of Music; Vittorio Giannini, Juilliard School of Music; Peter Mennin, Peabody Conservatory; Bernhard Heiden, Indiana University; Leon Kirchner, Mills College; Max Rudolf, Cincinnati Symphony Orchestra. Members of the committee for the choice of school systems are: Vanett Lawler, Washington, D.C.; Wiley Housewright, Florida State University; Ralph Rush, University of Southern California; James Neilson, Oklahoma City University; Helen Hosmer, State University College of Education, Potsdam, N.Y.; George Howerton, Northwestern University; Stanley Chapelle, University of Washington; Robert Bernard Fitzgerald, University of Kentucky. Gid W. Waldrop will continue to act as field representative to explore secondary public school systems which can use the composers to best advantage.

**EDWARD A. MACDOWELL** has been elected to the Hall of Fame of New York University, and his bust will be added to those of others in the Hall on University Heights in New York City. This action, consummating the efforts of the National Music Council and its member organizations, marks the first time an American composer of serious music will have a place in the Hall of Fame. Stephen Foster is the only other musician among those so honored.



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LAWRENCE G. DERTHICK, retiring U.S. Commissioner of Education, has been named assistant executive secretary of the National Education Association. Mr. Dertthick will assume his new duties with the NEA in January 1961. His special responsibility on the NEA staff will be Education Services.

**NEW BUILDING AT OBERLIN.** Construction of a new three-story practice-room building for Oberlin College's new Conservatory of Music complex has been announced. The new structure is part of a Conservatory group which will eventually include a teacher and administrative building, concert hall, small recital hall, and library. The practice-room unit is scheduled for completion during the 1961-1962 academic year and will contain 182 rooms for instrumental, voice, and small ensemble rehearsal and practice.

**THE NEW JERSEY MUSIC EDUCATORS ASSOCIATION** will sponsor a workshop at the forthcoming annual meeting of the Department of Elementary School Principals of the National Education Association. The meeting will be held in Atlantic City, New Jersey on Tuesday, March 21, 1961 from 4:00 to 5:00 P.M. The program will present a demonstration of music reading by academically talented students of Morris Township (New Jersey) Elementary-Junior High Schools. Participating students will be from grades two through nine and the demonstration will be under the direction of Samuel A. Hollander, director of music in Morris Township Public Schools. Chairman of the meeting will be Elizabeth R. Wood, president, New Jersey Music Educators Association, and director of vocal music, Roselle Park (New Jersey) High School.

**OPERA BROADCASTS.** On December 3, 1960, the Saturday matinee performance at the Metropolitan Opera House in New York City, was the first in a series of 20 weekly broadcasts. This is the 21st consecutive year of these broadcasts, which again are under the sponsorship of Texaco, Inc. Future broadcasts will include: Boris Godunov, January 7; Don Giovanni, January 14; Arabella, January 21; Le Nozze di Figaro, January 28; Il Trovatore, February 4; Alceste, February 11; Simon Boccanegra, February 18; Martha, February 25; Turandot, March 4; La Boheme, March 11; Tristan und Isolde, March 18; Elektra, March 25; La Gioconda, April 1; Wozzeck, April 8; Don Carlos, April 15. These broadcasts will be heard throughout the nation over the newly organized 110 station Texaco-Metropolitan Opera Radio Network.

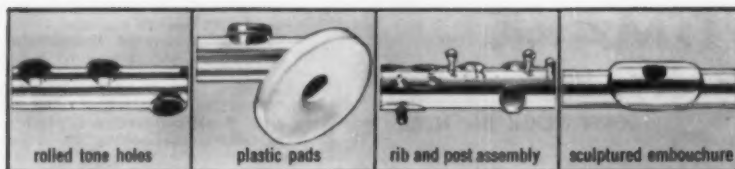
**YOUNG PEOPLE'S CONCERTS.** The New York Philharmonic Young People's Concerts with Leonard Bernstein conducting returns this month to the CBS Television Network for the fourth year. The special, hour-long programs will be presented on Sunday, January 8, February 5, and March 19 at 4:00 p.m., EST. The fourth program on Sunday, April 9, is scheduled for 3:00 p.m., EST. The programs originate in New York's newly refurbished Carnegie Hall, with Leonard Bernstein acting as host and narrator as well as musical director.

**NEA OFFICE IN NEW YORK.** A fourth regional office of the National Education Association has been opened at the Time and Life Building, 1217 Avenue of the Americas, New York, N. Y. The new office will serve teachers and teachers' associations in New York City, New York State, New Jersey, and Pennsylvania. According to William G. Carr, NEA executive secretary, the first year of operation will be focused on service to New York City teachers. Other NEA regional offices are in Boston, San Francisco, and St. Paul. Eric Rhodes, assistant director of the NEA membership division, has been appointed to head the mid-Manhattan office.

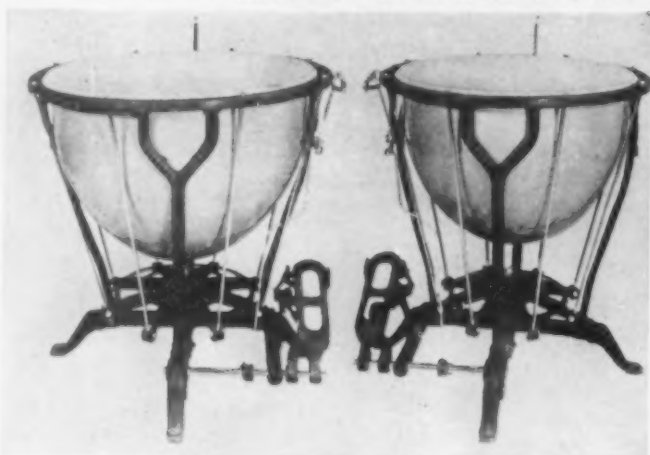


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**SCHOOL BAND OF AMERICA.** Edward T. Harn, coordinator of music education, Bloomington Public Schools, Bloomington, Illinois, is organizing the School Band of America to tour six European countries during the summer of 1961. The band will be made up of members aged 15 to 21. The School Band of America is non-profit and non-commercial and is not affiliated with any organization or branch of the music industry. Purpose of the tour is "to help promote international good will by developing a greater respect and understanding between the young people of Europe and the United States."

**NEW MUSIC LIBRARY.** The Moravian Music Foundation, in Winston-Salem, North Carolina, will open a new music library consisting of nearly 2,000 music books and books on music. The collection—the Irving Lowens Musical Americana Collection—contains many scarce volumes in sacred and secular vocal materials representing American musical development from the 18th century through the Civil War. Mr. Lowens is at present a member of the staff of the Music Division of the Library of Congress.

**MUSIC SCHOOLS MERGE.** Announcement was made in early October of the consolidation of the Mannes College of Music and the Chatham Square Music School under the corporate name of the Mannes College of Music. The boards of trustees of the two institutions have been combined and will preside over the consolidated corporation. The Mannes College of Music was established in 1916; the Chatham Square Music School, in 1937.

**THE PAGANINI QUARTET** has accepted an appointment as quartet in residence at the Santa Barbara campus of the University of California. The four members of the famous quartet joined the university at the opening of the fall semester. A series of six concerts is planned on the campus in addition to appearances in the public schools. Members of the quartet will also teach and give lectures.

**AMC OFFICERS.** At its annual meeting in Chicago, Illinois, on September 29, American Music Conference elected new officers for 1960-1961. The president is Clay Sherman, Sherman Clay & Co., San Francisco, California. Mr. Sherman is a past president of the National Association of Music Merchants. The vice-president is W. W. Kimball, W. W. Kimball Co., Melrose Park, Illinois; treasurer is L. P. Bull, Story & Clark Piano Co., Chicago, Illinois; secretary is J. M. McCarty, Gibson, Inc., Kalamazoo, Michigan.



**RARE VIOLIN.** Enoch Light (left), vice-president of Grand Award Records, looks on as Paul Van Bodegraven, chairman of the Department of Music Education at New York University (and a member of the MENC Board of Directors), tries out a rare 18th century Carlo Antonio Testore violin that Mr. Light has donated to New York University from his personal collection. Looking on is John C. Payne, associate dean of the School of Education at N.Y.U.

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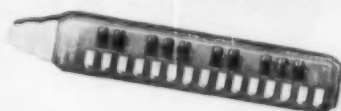
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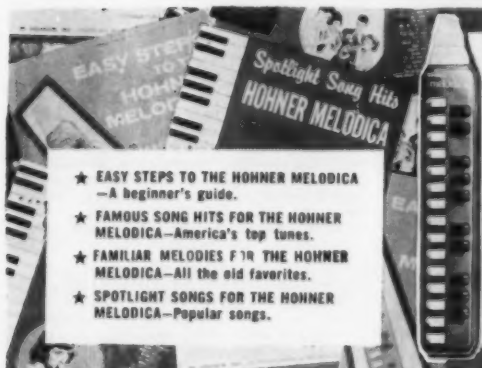


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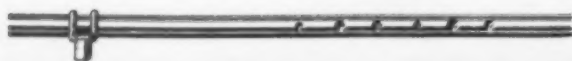


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## • In This Corner •

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**ABOUT GRAND PIANOS.** Two new posters by Baldwin Piano Company caught the Corner keeper's eager eyes, which had to search to find the Baldwin credit to itself for prime examples of high-class color printing with a purpose. The decorative achievements of color gravure are constantly in view—to the extent of frustration for those who, satiated with many-hued advertising and text illustrations, often long for some neighborly black-and-white reading matter with which to relieve embattled ocular efforts to discover what the pictures really mean. Take a look at the text pages of almost any recent Saturday Evening Post, for instance.

If interested in further pursuit of the practical and aesthetic aspects of this short essay, be sure to get the two piano posters (excellent for framing) which inspired the item.

Produced as a contribution to music teachers, the purpose of these posters, well served by well-done multi-color illustrations and the adjacent paragraphs, is to convey an historical overview of the development of the present-day grand piano.

No. 1, "The Evolution of the Grand Piano," illustrates authentically eleven instruments: dulcimer, harpsichord, square grand piano, clavichord, Cristofori pianoforte, piano of Lincoln's period, virginal, piano of Beethoven's period, spinet, upright piano, modern grand piano.

No. 2, "Construction of the Grand Piano," shows the "insides" of a modern grand: action, pinblock, plate, sound-board, rim assembly.

Music teachers who attend one of the six 1961 Division conventions can pick up the two posters at the Baldwin exhibit booth. Another way to get copies is to write to the Baldwin home office at Cincinnati 2, Ohio, mentioning the fact that you got the hint from this January 1961 issue of the MEJ.

**FIDDLECRAFT.** A news story from Ashby Associates of Cleveland, Ohio, reminds the string instrument devotee that Heinrich Roth, son of violin maker, Ernst Heinrich Roth, represents the eighth in the father-to-son family-line of violin craftsmen. Heinrich is president of Scherl & Roth, Inc., 1729 Superior Avenue, Cleveland 14, whose fine new 1961 catalog provided the motivation for the Ashby communication.

It is noted that Roth string products—violins, violas, cellos, bows, cases—are sold exclusively through music dealers, who can supply the new catalog, unless it is simpler for you to get a copy direct from the home office at Cleveland.

**MUSICOLOGY, ANYONE?** American Institute of Musicology issued in September, 1960, a catalog and pricing of available publications in five categories, as follows: Corpus Mensurabilis Musicae, Corpus Scriptorum de Musica, Musicological Studies and Documents, Miscellanea, Musica Disciplina. The 12-page folder contains approximately eighty listings plus 17 titles of forthcoming publications; identifies the 15 listed works published from Summer 1959 to Summer 1960.

Address: American Institute of Musicology, P.O. Box 12233, Dallas 25, Texas.

**CARLOS CHAVEZ,** Mexican composer-conductor, recently signed an exclusive ten-year contract with Mills Music, Inc.,



according to a Mills release, dated November 18, 1960. Mills has already published several Chavez works. The news-piece reminds one of a number of items earmarking the Chavez pre-eminence: his long association (twenty-one years) with the Orchestra Sinfonica de Mexico, appearances at Hollywood Bowl, Vancouver Festival, the Semaines Musicales at Paris, and the Second Inter-American Festival of Music in Washington, D.C. (April, 1961). For the latter, Chavez is currently preparing a commissioned chamber work; also is composing a commissioned symphony for the New York Philharmonic.

**BENNY GOODMAN** is now a member of the board of H. & A. Selmer Inc., according to the Fall (1960) issue of the *Bandwagon*, Selmer house-magazine, a copy of which reached the Corner. Benny's presentation of a Selmer saxophone to Thailand's King Bhumibol gets a "feature bit in the *Bandwagon*. Other pieces that caught the eager eye were "An X-Ray View of Flute Vibrato," by Charles E. Osborne, and "Music My Rampart," by Captain Robert B. Downs, U.S.N. (ret.). The latter concerns band activities aboard the U.S.S. Franklin during the second world war. Pictorial histories of instruments, portrait and "Hall of Fame" sections are continuing features. For a copy of the Selmer *Bandwagon*, write the firm at Elkhart, Indiana.

**PADS.** Received at the Corner with a little folder describing plastic "Perma-Pads" (for clarinets, flutes, oboes, piccolos) and repairmen's affixing equipment was a letter which is quoted in part:

"We have something we want to tell the world, and wonder if you would be so kind enough to help us. After seven years of persistent efforts, Uncle Sam has granted us a patent for our product, 'Perma-Pads' (U.S. patent 2,957,381). As you may well understand, this has been quite a thrill to me, after being rejected twice, appealed, then accepted. It was hard to get, but it proves that our patent office is on its toes, and is particular. . . . How tight our coverage is, remains to be seen. One manufacturer has already started making his own pads, and if he is infringing, we naturally shall wish to stop him if we can. That is why we want to get announcements in as many magazines as possible. As you probably know, several manufacturers are using our pads, including Artley, who are on their sixth year with us.—H. S. Hillyard, Perma-Pad Mfg. Co., 911 S.W. Ninth Ave., Portland 5, Oregon."

**RESPONSE TO REQUEST.** From an old friend in the music industry came the following letter via the desk of a staff member, who passed it on to the individual who, perhaps unfortunately, agreed to try his hand at writing the kind of column the Corner is supposed to turn out to be. Across the letter the staff member had scribbled the query, "Does this letter qualify for your column?" To which the columnist replies "Yes, this once, for old times' sake." (It really qualifies as a paid reading notice, which the MEJ editorial policy and advertising rate card indicate "not accepted.")

The instance of this letter, perhaps a borderline example, affords opportunity to remark that items adjudged to afford fresh news, reader interest or information value are welcome—and, if used, free. Here is the letter practically in its entirety:

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### IN MEMORIAM

LILLIAN LUVERNE BALDWIN, beloved figure in the field of music education, died in mid-September, 1960. In 1929, after eight years of professional experience in Indiana, Ohio and Maryland, Miss Baldwin began her service to the public schools and community in Cleveland, Ohio, as supervisor of music appreciation. For twenty-seven years, until retirement in 1956, she collaborated with Rudolph Ringwall in the annual programs for the children's concerts maintained by the Cleveland Orchestra in cooperation with the Cleveland schools. In 1939, in recognition of this work, she was given the title of Consultant in Music Education for the Cleveland Orchestra.

It was in this rich area of school-community supervision and leadership, which embraced radio broadcasts and writing books (such as "A Listener's Anthology of Music"), that the name and achievements of Lillian Baldwin attained national and international status.

Although she "retired" in 1956, Miss Baldwin's contributions to the field to which her life was devoted carried on, with such activities as lectures, workshops and preparation of music programs for the blind. At the time of her death, age seventy-two, was writing a book on chamber music.

Priceless jewels in the inheritance of present and future members of the music education profession are the living fruits of devoted lives such as those of Lillian Baldwin and her colleague to whom these inadequate lines are dedicated.

WILLIAM W. NORTON, 79, died at his home in Stockton, California, October 24, 1960. Mr. Norton, who pioneered in the correlation of school and community music administration—member of the MENC since 1917, life member for many years—was known from coast to coast as one of the MENC valiants.

Beginning his career in South and North Dakota, he spent about a year with the Grand Rapids, Michigan, Community Service before going to Flint, Michigan, in 1921 to take the joint post of coordinator of music in the Flint Public Schools and administrative head of the Flint Community Music Association. This combination responsibility he held until 1948; the latter position until 1949. That year he went to California and became, at age 70, a full-time faculty member of the College of the Pacific at Stockton. For five years, until his retirement in 1956, he represented the college in organizing and conducting community music festivals.

Mr. Norton was president of the MENC North Central Division, 1931-1935; member of the national Board of Directors, 1933-1937; held numerous other posts in the MENC national, division and state levels. He is survived by his widow, Eleanor Short Norton, well known music educator, and three sons, a daughter, sister, eleven grandchildren.

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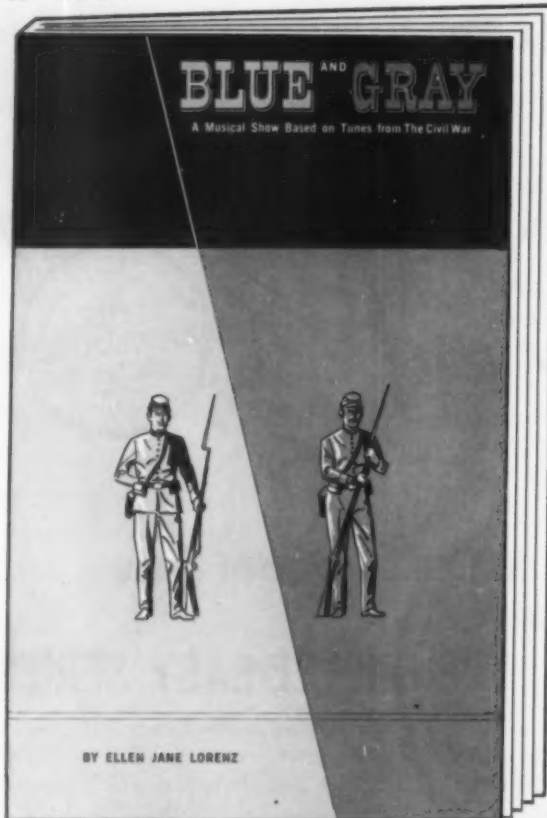
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♦ **WILLIAM RICHARD STEINWAY** died in his home in New York City in late September, 1960. "Uncle Billie," as he was known in the industry, had spent many years as European General Manager for Steinway & Sons, and lived in England and Germany. He was largely responsible for the development of Steinway's world-wide sales organization through representatives in nearly every major city of the world. Since 1939 he served as vice-president and director of Steinway & Sons and in 1957 became chairman of the board. He was 79.

♦ **LOUIS APPLEBAUM** has retired from his position as music director of the Stratford Shakespearean Festival. Sharing the directorship for the 1961 season will be three noted musicians: **Glenn Gould**, pianist; **Leonard Rose**, cellist; and **Oscar Shumsky**, violinist. **Ezra Schabas**, special lecturer in the Faculty of Music of the University of Toronto and director of public relations for the Royal Conservatory of Music, will be music manager.

♦ **JACK W. FRANCIS**, who was reported in the November-December issue as the new director of the Department of Music in Vancouver Public Schools, has gently pointed out that the Journal item incorrectly placed him in Canada. Formerly at Bremerton, Washington, Mr. Francis' new address is School District 37, Clark County, Vancouver, Washington, U.S.A.

♦ **ROBERT G. SIDNELL** was recently appointed assistant professor of music education at Michigan State University, East Lansing. Mr. Sidnell has had extensive teaching experience in Ohio Schools, and undertook advanced graduate studies at the University of Texas where he recently completed his doctorate. At Michigan State, where he is the faculty advisor for the student MENC Chapter, he will serve as administrative director of the university Youth Music Program to be held this year from August 6 to 26.

♦ **JOSEPH W. LANDON**, formerly supervisor of music for the San Bernardino (California) City Schools, was appointed professor of music, chairman of the department of music and division of the humanities for Orange County State College, Fullerton, California, beginning in September 1960. Mr. Landon served the San Bernardino City Schools for eighteen years before moving to Fullerton. He is a past state president of the California Music Educators Association and was vice-president of the Western Division of the Music Educators National Conference. His new duties include the planning of curricula and plant for the College which is expected to reach an enrollment of 20,000 within ten years.

♦ **HERBERT CHATZKY** has been added to the piano staff at Bowling Green (Ohio) State University. At the same time of this announcement, James Paul Kennedy, chairman of the department of music at Bowling Green, named two additional appointments—**Robert W. Hohn**, baritone, to the voice staff, and **Bernard Lirsen**, violinist, to the string staff.



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♦ **ERWIN H. SCHNEIDER**, professor of music education at the University of Tennessee, was appointed head of the Department of Art and Music Education at the University on July 1, 1960. Before becoming a staff member at the University in 1949, he served as Tennessee State Music Consultant, was editor of the Tennessee Musician, and has held various offices in the Tennessee Music Educators Association and the Southern Division of MENC. He currently is editor of the Yearbook of the National Association for Music Therapy.

♦ **CHARLES L. SEEGER** has joined the faculty of the Hebrew Union College-Jewish Institute of Religion School of Sacred Music in New York as a lecturer in ethnomusicology. Mr. Seeger, who is president of the American Society of Ethnomusicology, is a former president of both the American Musicological Society and the International Musicological Society. He was chief of the Music Division of the Pan-American Union in Washington, D.C., from 1941 to 1953, and has served as professor of music at the University of California and at Yale University.

♦ **KARL KRETER** has been made instructor of music theory and literature at the University of Wichita. Mr. Kreter received a doctor of music arts degree from Cornell University last June, where he served as assistant director of the Cornell University Symphony Orchestra.

♦ **HERBERT G. BUTLER** has been appointed assistant professor of music at Western Michigan University at Kalamazoo, effective with the 1960 fall semester. At the same time announcement was made that **Robert H. Murphy** was named instructor in music.

♦ **W. J. JULIAN**, professor of music and director of bands at Tennessee Polytechnic Institute, Cookeville, joined the University of Tennessee (Knoxville) faculty on January 1, 1961, as associate professor of music education and director of University bands. Mr. Julian has taught at Tennessee Tech and has directed the Institute's bands since 1949. Previously, he was instructor in music at the National College of Education in Evanston, Illinois.

♦ **HELEN K. HARRISON** is a new faculty member at the School of Music, University of Wichita. She will serve as assistant professor in elementary education as a replacement for Ethne Boardman who is now studying for a doctoral degree at the University of Illinois. Miss Harrison was formerly faculty member at the University of Missouri and at West Virginia University.



**PREMIERE PERFORMANCE.** The Boston Symphony Orchestra under Charles Munch gave the world premiere performance in late October of William Schuman's "Seventh Symphony" which was commissioned by the Serge Koussevitzky Music Foundation and The Boston Symphony Orchestra to celebrate the Orchestra's seventy-fifth anniversary. Shown above are Arthur A. Hauser, president of Theodore Presser Company, Mr. Schuman, Mr. Munch, and Mrs. Schuman.

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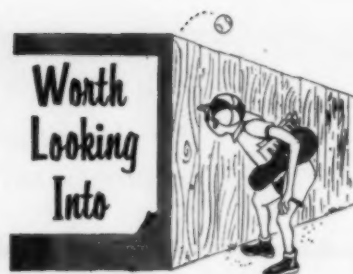
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**THE THIRD ANNUAL SYMPOSIUM** of Contemporary American Music will be held April 30-May 3, 1961, at the University of Kansas, Lawrence, under the sponsorship of the School of Fine Arts. Two distinguished musicians will appear as special guests: Nicolas Slonimsky, musicologist, composer, author, and conductor of Boston, Massachusetts, and Halsey Stevens, chairman of the department of composition at the University of Southern California, Los Angeles and visiting professor of music at Yale University. Awards will be made at that time for the compositions submitted by American composers in the competition sponsored by the Symposium committee.

**SUMMER SCHOOL AT OXFORD.** A summer school of music for teachers and youth leaders will be held at Worcester College, Oxford University, England, from August 19 to 26, 1961, under the sponsorship of Hohner Education Department, London. As with the two former courses held at Worcester College, the main part of the instruction will be devoted to the practical application of the harmonica. It is said that this instrument is now taking its place with the recorder in Great Britain as a means of bringing instrumental music to the classroom on a broad basis.

**CATALOG TRANSFER.** The Edward B. Marks Music Corporation has purchased the catalogs of Westbrook Publications, Inc., and the Eastbrook Music Company, two houses specializing in seasonal and children's material. The firms were started in 1953 by Bill Simon, now the manager of the RCA Victor Album Club, and Hecky Krasnow, one of the well known producers of children's and popular records.

**MUSIC CAMP FOR HIGH SCHOOL MUSICIANS.** A three-week music camp at George Washington Carver Camp near Clifftop, West Virginia will run from July 30 to August 19. A staff of 15 from the school of music of West Virginia University, will be under the direction of Donald Portnoy, orchestra department; Joseph Goltz, choral department; and Richard Strange, band department.

**COMPOSER AARON COPLAND** will appear at the University of Michigan for the 1961 May Festival, according to Gail W. Rector, director of the University Musical Society. Mr. Copland was recently honored on his 60th birthday by the New York Philharmonic in Carnegie Hall. Ticket orders for the annual May Festival will be accepted at the Musical Society's offices in Burton Memorial Tower, University of Michigan, Ann Arbor.

**SINGING GAMES.** "The Yellow Book of Singing Games and Dances from Around the World," and "The Red Book of Singing Games and Dances from the Americas" have been published by Summy-Birchard Publishing Company, Evanston, Illinois. Both books have been compiled by Janet E. Tobitt, with piano accompaniments by Ruth Heller and Philip Warner. Also newly published is "Music in the Making" by Florence C. Best which is a workbook for general music classes.

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**SOUTHERN ELECTION.** At the MENC southern Division convention, Asheville, North Carolina, April 20-22, 1961, Southern members will elect a president and a second vice-president to serve for the biennium beginning July 1, 1961. The slate:

### For President

**Ernestine Ferrell**, Music Supervisor, State Department of Education, Jackson, Mississippi.

**Robert L. VanDoren**, Chairman of Music Education, University of South Carolina, Columbia, South Carolina.

### For Second Vice-President

**Edward Cleino**, Chairman of Music Education, University of Alabama, University, Alabama.

**Thomas C. Collins**, Professor of Music, and Chairman of Education, University of Miami, Miami, Florida.

The office of first vice-president is automatically filled by the retiring president.



**ROBERT THOMPSON**, assistant director of the publications division of the NEA, became the United Nations observer of the NEA's Committee on International Relations on October 3, 1960. He will also serve as NEA liaison officer with such organizations as the American Association for the United Nations, the U. S. Mission to the United Nations, the U. S. Department of State, and the U. S. Information Agency.

**GROUP TRAVEL.** NEA Division of Travel Service has issued a new booklet urging teachers to plan now to travel with NEA next summer. Illustrated, the booklet is a summary of 1961 travel projects including prices, dates, and full description. For further information write the Division of Travel Service, 1201 Sixteenth Street, N.W., Washington 6, D. C.

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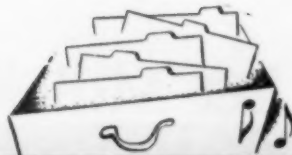
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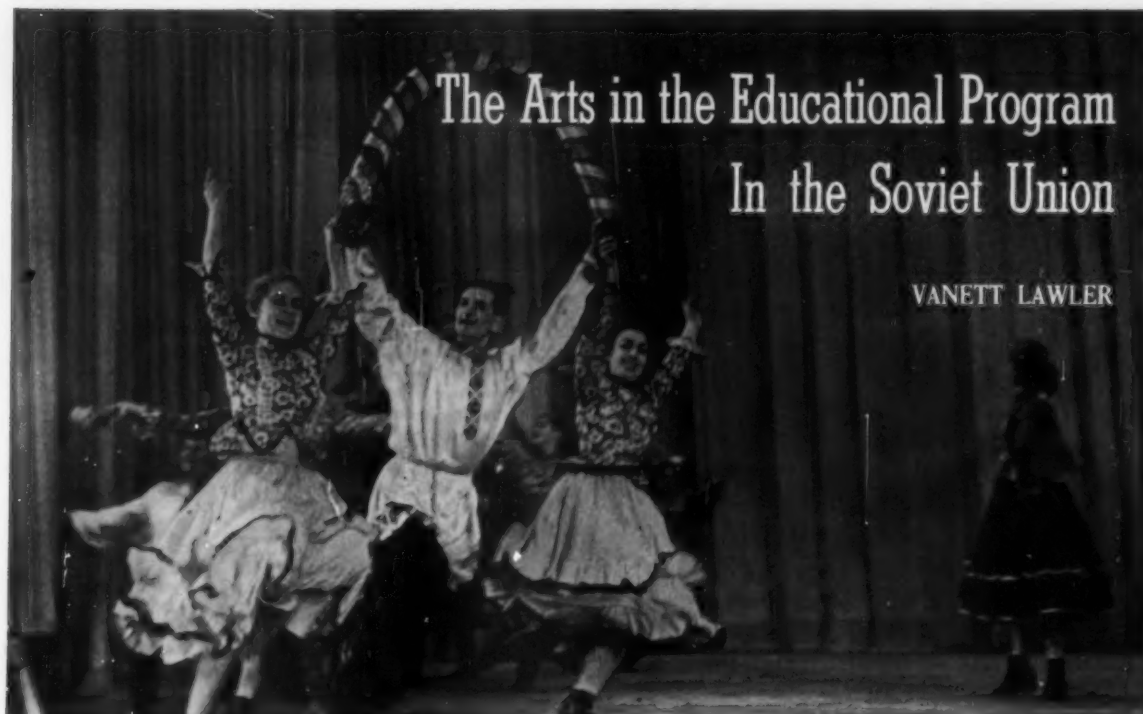
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# The Arts in the Educational Program In the Soviet Union

VANETT LAWLER

*This report is based on an official visit of one month to the Union of Soviet Socialist Republics and is in two parts. The first part, which follows, includes comments concerning the mission, some general information concerning music education, and specialized schools for art education. Part II, in the February-March 1961 issue of this magazine, presents specific information concerning music education in primary music schools, four-year technical music schools, music schools which prepare for Conservatories, music education in all its aspects in the Conservatories (five-year and three-year post graduate), and in the Music Institutes, as well as information concerning music education in amateur movements such as Pioneer Clubs for students and Houses of Culture for employees (and their families) of industrial establishments, factories, collective farms.*

## PART I

A MISSION dedicated to the arts in education program of another country is a fortunate assignment. Two broad fields are involved—the arts and the program of education—and, therefore, a period for study and visitation should be provided adequate to encompass the two fields, and, in the case of the Soviet Union, commensurate with the vastness of the country. The Union of Soviet Socialist Republics covers an enormous amount of territory—one-sixth of the surface of the world—larger in territory than the combined geographical areas of the United States, Canada and the United Kingdom. There are fifteen Republics, the largest and most populous of which is the Republic of Russia. In the Soviet Union more than sixty different languages are spoken.

The mission on the arts in education officially represented the United States Department of Health, Education and Welfare and went to the Soviet Union as a

functioning part of the 1959 Cultural Agreement between the Ministry of Foreign Affairs of the Soviet Union and the Department of State of the United States. There were three members of the delegation: Mayo Bryce, Specialist in Fine Arts, United States Office of Education; Ralph Beelke, Executive Secretary, National Art Education Association; Vanett Lawler, Executive Secretary, Music Educators National Conference.

The delegation was assigned the following fields in education on which to develop a report within a period of one month: music, painting, sculpture, dance, theater. While the assignment was primarily directed at the formal program of education in the arts in the schools, the report (by no means intended as comprehensive for the entire Soviet Union!) must necessarily embrace the entire education program which, in the Soviet Union, is also carried on outside of the formal educational program in the schools. The latter is particularly true as far as the arts are concerned, and, within the field of the arts as well as in the formal education program, the major emphasis in this connection is on music education.

IT IS OBVIOUS that a study or survey in any field in so vast a country over a four-week period could actually touch only a very small portion of the total land or population. However, as the days and the weeks of the month-long period went by, it was also obvious to the members of the delegation that probably no mission sponsored under the Cultural Agreement had a more pleasant or rewarding assignment than the one devoted to the arts in education. From the day of arrival in Moscow until the day of departure, also from Moscow, as well as in the intervening weeks, there were serious discussions on a high professional plane regarding the arts in education, or education in the arts. To point up this statement, it

seemed significant that on the final morning in Moscow, when the group was being taken to the airport by the head of the Education Department in the Ministry of Culture and the liaison officer with the United States (Mrs. Butrova, also from the Ministry of Culture), that Mrs. Ilyena, Head of the Education Department, said: "We have done our best to show you everything you asked to see. Now, what we need to know is your opinion of what we are trying to do in our arts in education program. This is why we would like to have you here longer. In lieu of this, however, we would like to suggest a reciprocal delegation to your country, if possible during the spring of 1961."

As in many countries of the world, and as contrasted with the United States, the system of education in the Union of Soviet Socialist Republics is highly centralized. While each of the fifteen Republics in the Soviet Union has a Ministry of Education and a Ministry of Culture, there is a standardized curriculum for general education, as well as for the arts in education program. Therefore, perhaps, some of the facts, statistics, and observations in the report will serve as a basis for understanding the total program of education in the arts throughout this very large country in the Eastern world and among the diversified ethnic groups in the Union of Soviet Socialist Republics.

EDUCATION in all its aspects is of paramount interest in the Soviet Union. A word about recent developments in education might be helpful at this point. Up to 1940 only the four-year program of education was compulsory. In the period between 1940 and 1950 the seven-year program became mandatory. About four years ago there began the program of eight years of compulsory education. From the standpoint of the arts, it was learned that in general schools there is offered one forty-five minute period each per week for music and art. In addition, however, there are special lectures to which the students are obligated to go and questions pertaining to these lectures are given in the regular examinations. Another interesting fact which came out of a conversation with the director of a general secondary school (eleven-year school) is that approximately 35% of the 1,000 students in the school attend morning or afternoon classes in the special music schools about which information will be given later in this report.

It is not the opinion of the arts delegation that one particular phase of education is emphasized more than another in the Soviet Union. There is no current de-



A singing class in the Leningrad General School in Moscow.

**EDITORIAL NOTE:** This is the first portion of an unofficial report especially prepared for the *Music Educators Journal* by a member of the recent Arts in Education Mission to the Soviet Union. The second and concluding portion of the review will be printed in the February-March 1961 issue of the *Journal*.

The complete official report of the mission, which was sponsored by the United States Department of State, will be published by the United States Department of Health, Education and Welfare, which the mission officially represented.

Delegates of the mission on the Arts in Education: Mayo Bryce, Specialist in Fine Arts, United States Office of Education; Ralph Beelke, Executive Secretary, National Art Education Association, and the Executive Secretary of the Music Educators National Conference, Vanett Lawler, who supplies this most interesting commentary on the mission's four-weeks' music and arts "field trip" in the Soviet Union.

The period of visitation within the USSR was slightly more than four weeks, during the latter part of September and most of October, 1960.

emphasis on the arts in education, and there is considerable emphasis on music education. This emphasis on music education is being accelerated. Within the last three to four years the number of primary music schools has been increased by 500.

### Specialized Schools in Arts in Education

AT THIS POINT it is probably well to define some aspects of the arts in education program in the Soviet Union. There are several types of schools dealing with the arts. As stated previously, it should be remembered that, in the general school, the arts—music and painting and drawing—are offered one forty-five minute period each week. This is obviously an inadequate amount of time; the school authorities are aware of this inadequacy and are of a mind to work toward increasing the number of periods of instruction in the arts in the general school program. However, as will be reported on later, and again particularly in the field of music education, the general school program is supplemented to a very considerable extent by the music programs—and to some extent programs of the other arts, particularly the dance—in the Pioneer Houses, to which school children between the ages of 10 to 14 years belong, as well as in Houses of Culture where employees of industries and their children participate in strongly-oriented arts programs. This is generally referred to as the amateur movement.

Referring to the various types of special schools (music, fine arts and other schools), there are the following categories: (1) music schools; (2) fine arts schools; (3) ballet schools; (4) the circus school; (5) arts in education programs in Pioneer Houses as well as in Houses of Culture.

In addition, there are evening schools for adults. Due to the shortened working day (recently reduced to seven hours for employees in business institutions and industry) and the gradual improvement in the material conditions of the working people, there is more time and interest to pursue music education. The government is en-



The Bolshoi Ballet School is one of the important institutions in the Arts in Education program in the Soviet Union. Following an evening at the Ballet, the delegation spent a day at the Bolshoi Ballet School where demonstrations were presented. Left to right: Mr. Kondratov, Chief Choreographer, Bolshoi Ballet School; A. Butrova, Ministry of Culture; S. Golovkina, Director, Bolshoi Ballet School; Mayo Bryce, Specialist in Fine Arts, United States Office of Education; Vanett Lawler, Executive Secretary, Music Educators National Conference. Standing: Toya Sokolova, Interpreter.

The Bolshoi Ballet Theater in Moscow is the home of the famous Bolshoi Ballet. The Theater occupies a full block and accommodates more than 2,000 persons. Of specific significance is the beauty of the interior, the excellent acoustics, and the very large and adequate stage which is equal in size to the main floor of the Bolshoi Theater itself.



couraging participation in these amateur movements, and, as reported to us, this is being done to provide intellectual advancement for the people as well as to insure intelligent and informed audiences.

An aside here would be a comment about the attendance at concerts, ballet, theater, the circus. If there were vacant seats for any of these presentations anywhere in the cities visited, it would be hard to believe. On the other hand, standees were always in substantial numbers. The same comment can be made concerning visitors to galleries and museums. On occasion, so great were the numbers of visitors, that waiting lines—and patient ones—were frequent.

RECENTLY there has been a new trend in evening courses in music which are being offered. Employees in industry and factories may apply to the Conservatory in their area or Republic for the purpose of enrolling in classes. This is called correspondence education. There are twenty-one Conservatories in twelve of the Republics, and most of the Conservatories offer these correspondence courses. A part of the correspondence courses includes sixty days of direct work with the teachers, during which time the students are given official leave from their work with transportation costs paid by the government to the city in which the Conservatory is located. Qualification for participation in the Conservatory correspondence courses is through the special technical schools of music.

At the present time there are 1800 primary music schools and one hundred primary art schools in the Union of Soviet Socialist Republics. These are seven-year schools located throughout the Soviet Union in metropolitan areas and in rural areas. The schools are also established on some collective farms.

There are 160 professional schools in music and forty-three in art which accept students who have graduated from the seven-year music schools and the seven-year

general schools. The professional schools of music offer a four-year course, and, in many of them, are included the general education courses. In any event, completion of a four-year general education course is a requirement for completion of the four-year course in a technical school in music.

Nineteen eleven-year schools of music prepare for the Conservatories. In these schools there is not only a systematic curriculum in music but also education in the other disciplines.

The Conservatory course is set up for a five-year period and in addition there is a post-graduate course of three years. Therefore, for the truly serious and gifted musician, there is involved a total of nineteen years of arduous preparation if he is accepted year after year through the final examinations of the post-graduate work at the Conservatory. Additional information will be given later in this report concerning some of the principal Conservatories visited in the Soviet Union.

The questions might very well be raised as to where teachers are trained; where performers are trained. Some general answers can be given to these questions. Teachers at the Conservatories are trained in the Conservatories. Teachers for the primary music schools and the general schools receive their training at the four-year technical music schools—although in one primary music school a teacher of violin is a graduate of the Conservatory and is a member of the Moscow State Symphony Orchestra. The matter of qualifying to teach at the various levels of music schools is very important. The teachers in the technical music schools (four-year) have frequently come from the technical music schools, the Institutes, or have also studied at the Conservatories.

Then, too, there are General Pedagogical Institutes which have training courses for music and art teachers for the general schools as well as for the general classroom teachers who also teach music in many of the general schools through the fourth year. Members of the



orchestras and choruses and conductors of orchestras and choruses receive their education at the Conservatories—or, in Moscow, for instance, not only at the Conservatory but perhaps at the Gnessin Institute (Music School) which has a very highly developed professional curriculum. The Moscow Conservatory and Gnessin Institute prepare for teaching as well as for performance. The factor of qualifications is extremely important, and acceptance for enrollment and continuation of enrollment are based on rigorous examinations, both in theory and in performance.

### Ballet Schools

ADDITIONAL information will be given later in the report regarding curriculum and activity in the specific music schools and Conservatories. At this point some interesting facts are appropriate concerning the other types of schools dedicated to the arts. It is difficult to say whether music or the dance is in the foremost position of prominence in the arts in education program—the two are so closely identified. Certainly the ballet and the music of the ballet are a part of the cultural life blood of the Soviet Union. The Bolshoi Ballet School in Moscow and the Vaganova School of Ballet in Leningrad provide memorable experiences for the visitor fortunate enough to visit these schools, to know their directors and to witness demonstrations of the work in the schools. The training in the ballet schools, in seriousness of purpose, objective, dedication, length of preparation, corresponds to that in the Conservatories. At the ballet schools are provisions for the general education courses which the students receive from the time they enter the schools—some as early as age seven.

Students are trained at the ballet schools in classical ballet, national dances, and for participation in serious musicals involving the dance. Music education is a part of the education in the ballet schools, as well as French, together with rigorous training in other aesthetic subjects. The day at the ballet schools is from 9:00 in the morning until 6:00 in the evening, with homework for the evening schedule.

Many of the students, including the children, are a part of many of the performances at the Bolshoi Theater in the Republic of Russia as well as in the theaters in the

other Republics. An interesting piece of news in this connection was given to us. The Bolshoi Ballet School receives 240,000 rubles a year for the appearance of the children in ballet performances. This money is used by the school for certain expenses such as those in connection with luncheons for the students.

THE experiences at the Bolshoi School of Ballet in Moscow, which is 200 years old, were most interesting in that the director, S. Golovkina, has been one of the distinguished ballerinas of the Bolshoi Theater. Golovkina not only greeted the delegates in her office where the organization of the school was explained, but was our hostess at luncheon, following which she taught some classes in our presence. When we asked her if she missed performing as a ballerina she said she did not know because "during the last month" she was still dancing! At the Vaganova School of Ballet in Leningrad, where Ulanova studied, there was a different type of experience. There a special program was arranged, beginning with the little folks of seven and ending with experienced students, some of whom had qualified for study at the Vaganova School from their home Republics far away in Central Asia.

The Vaganova School of Ballet is 223 years old; enrollment in the school totals 370, and the faculty numbers 120. The usual rigid curriculum prevails at the Vaganova School—a nine-year course and a six-year course. The fact that eighty are accepted after highly competitive examinations and thirty finish indicates the high qualifications which are necessary to complete the course.

### Children's Theater Schools

ANOTHER interesting educational development in the arts is the Children's Theater School where all plays are written especially for this Theater—with the exception of plays of other countries, which are not revised. Plays are planned for different age groups, young, medium age, and older children. All parts are played by adults. Dramas are performed by children only in the Pioneer Club Theaters covered later in this report. Plays are chosen with the following points as criteria: (1) psychology of children, (2) psychology of adults, parents and directors of schools who also attend the Children's Theater.

Three years are spent in the theater school or studio, and study begins at age twenty. Among the courses offered are History of Russian and Western Theater, Fencing, Dancing, Mastery of Acting. There are about thirty-two Children's Theaters in the Union of Soviet Socialist Republics. Shows in the Children's Theaters are organized for the afternoon, for 6:00 o'clock and 7:30 presentation, according to the ages of the children. Following the performances there is discussion in the schools concerning the presentations.

There are about 300 on the staff in the Children's Theater School in Moscow. This personnel includes the entire production staff. Also in this number are seventy actors—thirty-five men and thirty-five women. During the extended visit with the authorities at the Children's Theater School, it was observed that there is much emphasis on the matter of communicating with the students following the performances.

An interesting feature of the organization of this



The Petrograd Workers' House of Culture in Leningrad has a comprehensive program of activities including music, dancing, theater, designing, and an Education Department for Children. This photograph is from a scene from "Chippolino" by Rodary and is presented by the Children's Department of the Petrograd Workers' House of Culture.



movement is the pedagogical section attached to the Theater. There are three teachers. Special showings are given for the directors of the schools; twelve hundred directors of schools came to one performance. Special showings are also given for parents. The purpose of the latter special showings is for the information of the parents, also to give the management an opportunity to secure the opinion of the parents about the productions. It was mentioned that sometimes there are different points of view between teachers, parents and management. Five new plays are added to the repertory each year. At the present time there are about twenty-five plays in the repertory.

### The Circus School

BEFORE going to the Soviet Union we had heard about the Circus School (or School of the Circus Art), but to us at that time it seemed no more a serious educational undertaking than it has since our return to many people to whom the Circus School educational project has been mentioned. However, the experience, first at the performance of the circus, followed by a day at the school itself, has thrown an entirely new light on this project as an educational activity. At the present time a new building is being completed in Moscow as the headquarters for the Circus School. Incidentally, the Circus has returned recently from a tour to Latin America, and, as we passed through Paris on our return from Moscow, we noticed that the Circus was booked for an engagement in Paris, and, according to our friends in Paris, a much anticipated event.

In the Circus School, as in many of the other schools described in this report, the students receive an overall education. The Circus School is a self-contained establishment, offering general education as well as the specialized education to the students. The construction of the new Circus School is in the form of a circus ring.

The Circus School has two faculties: (1) acrobatic training; (2) clowns, including the famous music clowns. There are two courses: (1) four-year course, in which students between the ages of fourteen years and twenty-one years may enroll; (2) seven-year courses, in which are enrolled students between the ages of eleven and eighteen years. Competitive examinations are required in order to qualify for entrance, and there are always many more candidates than can be accepted.

It is interesting to note that, for the course dealing with the training of clowns, only those who have finished the four-year technical music school are accepted. This means that a total of eleven years of music training precedes entrance to the Circus School clown department. The course is scheduled for three years and may be entered upon between the ages of eighteen and twenty-six years. The three-year course consists of two years of theoretical subjects and one year of practical training. The practical training is undertaken outside of Moscow—that is, in other cities, and, upon return to the headquarters school, students undergo examinations for the purpose of getting their diplomas. Examinations include history of theater and history of circus, plus examination in the student's own field of specialization.

Former circus performers are teachers. Acrobats and gymnasts retire after twenty years of active work regardless of age. The Circus School is thirty-two years

The *dombra* is a folk instrument also widely used throughout the Soviet Union. Instruction on this instrument is provided in special music schools and conservatories. Like the *bandura* and the *balalaika*, the *dombra* is frequently used as a part of the large folk instrument orchestras in some conservatories, in Pioneer Clubs as well as in Houses of Culture.



The *gusli* is a folk instrument on which serious music instruction is given in many Special Music Schools in the Soviet Union.



Another very popular folk instrument is the *bandura*. This instrument is widely used as a solo instrument and also as a part of folk instrument orchestras. Like other folk instruments, special attention is given to instruction on the *bandura* in Special Music Schools as well as in some of the Conservatories in the Soviet Union.



old, has two hundred and fifty students, a general faculty of forty-five and a specialized faculty of thirty.

### Institute of Art Education

ANOTHER important educational establishment in the Soviet Union is the Institute of Art Education begun in 1947 under the general auspices of the Academy of Pedagogical Sciences. This is mainly a research institute whose principal task has been dedicated to aesthetics pertaining to children of school age and preschool age. In the Institute are several divisions: (1) music, (2) fine arts, (3) literature, (4) dancing, (5) theater and the cinema, (6) aesthetics in general education. The research program of the Institute is considered an important factor in the training of the teachers.

Also identified with the work of the Institute is the Editorial Office, which is concerned with the preparation of textbooks for all of the heretofore mentioned fields. Allied with the work of the Institute, which, as stated above, is concerned with research in all fields of the arts, is the preparation of books on music appreciation and choral singing, as well as with projects of the pedagogical faculties at Conservatories. To further this work of the Institute, testing groups are used by the teachers. To



The October House of Culture in Kiev is located on one of the highest points in Kiev reached by many, many steps. It is a building completed a few years ago in which are the most complete facilities for dramatic and music presentations as well as instruction. Kiev is the capital of the Ukraine Republic whose folk music and folk dances are known throughout the world. The Ukraine folk dancers in this photograph are not professional dancers. Their dancing activities are a part of their recreation program in their House of Culture.

the Institute itself also belongs a chorus (which meets after school), involving changed voices of boys from sixteen to eighteen years old.

In this Institute are three choreographic groups. Also, the Institute is responsible for the planning of the lectures on the arts (already mentioned) which are made available to the general schools. An interesting part of the program of the Institute is concerned with the activities of the Pioneer Club Houses.

In connection with the basic research of the Institute the choice of students for the research experiments is based on the purpose of the research project. For instance, experiments pertaining to choreography draw upon a cross section of students whereas research work pertaining to choral singing draws upon students who have some choral ability.

The Institute is also concerned with the present curriculum as well as the emerging curriculum in art and music in the general schools in the Soviet Union. It was at the Institute of Art Education that there was defined for us the number of hours in the school day: grades 1-4—four periods; 5-8—six periods; 9-11—seven periods—45 minutes each.

### Academy of Fine Arts

THE ACADEMY OF FINE ARTS in Moscow occupies an important place in the intellectual and artistic life of the Soviet Union. A session with the officers of the Presidium of the Academy was very helpful in developing an understanding of the organization and motivation of the entire fine arts movement in the Soviet Union. The work of the Academy is devoted to: (1) creative work of the members of the Academy, (2) scientific or theoretical subjects pertaining to the history of the arts, (3) the field of pedagogy in the Institutes as well as the four-year technical art schools. The Academy members work with the Ministry of Culture, the Ministry of Education, the Ministry of Higher Education, as well as with Institutes where painters and sculptors are trained.

The Academy dates back two hundred years. There are 110 members—sixty academicians and fifty associate members. Membership is based on professional attainment, maturity and production. There is no correspond-

ing Academy of Music in the Soviet Union. This, however, does not imply that there is less activity or quality of activity at the higher levels in the field of music. For the record, however, it should be noted that the training through the program supervised by the Academy is as rigorous and thorough as in the field of music at the Conservatory. The course involves five years of intensive study, practical and theoretical, and, if examinations warrant, the opportunity for an additional post-graduate course of three years.

An interesting facet of the work dealing with the training of the artists is what might be termed field work. The course of study is divided as follows: (1) eight months of studies and lectures, (2) two months of annual leave for students and professors, (3) two months of what is called summer work.

In connection with the summer, or field work, the students, in consultation with their professors, choose in advance the places where the students will go. The younger students are limited to a travel radius of 150 to 200 miles within the vicinity. The more advanced students travel considerable distances—some as far as Pakistan, Viet Nam, or Siberia. Up to the present time these projects have been undertaken only within the Socialist countries. In the distant areas the students (who travel with their professors) may be located in a large industrial plant. Following this practical experience, or at the same time as the practical experience, exhibitions are arranged and lectures are given.

In conjunction with the practical work, assistance is given to amateur art education movements in establishments in other countries or distant parts of the Union of Soviet Socialist Republics, such as Pioneer Houses and/or Houses of Culture, whose programs in the arts will be dealt with later in this report. Groups traveling to foreign countries from the Union of Soviet Socialist Republics on such field missions average ten in number.

The foregoing information was obtained from the members of the Presidium of the Academy of Fine Arts, who pointed out the importance of the field work undertaken by fine arts students, not only from the standpoint of their profession in the Soviet Union but from the standpoint of the benefits accruing to life in the Soviet Union as the results of the contacts made and later maintained by the students.

It was observed by the members of the delegation during the course of the extensive interview with the members of the Presidium that it seemed to be common practice for distinguished musicians to participate actively in the amateur movement in the Soviet Union (Pioneer Clubs and Houses of Culture of industrial organizations), and the question was asked: "To what extent does the same type of participation prevail among the leaders in the field of fine arts?" The answer was that students of the members of the Academy are the leaders in the amateur movement in the field of fine arts as well as in the special schools—that is, schools attached to industrial plants and factories. The Academy of Fine Arts is responsible for special classes in the fine arts to which employees of industrial establishments and factories come for instruction.

WHILE it is assumed throughout this report and—it is a fact—that the music life and activities occupy a stronger position in the Soviet Union at the present time than do, say, painting and sculpture, yet it would seem



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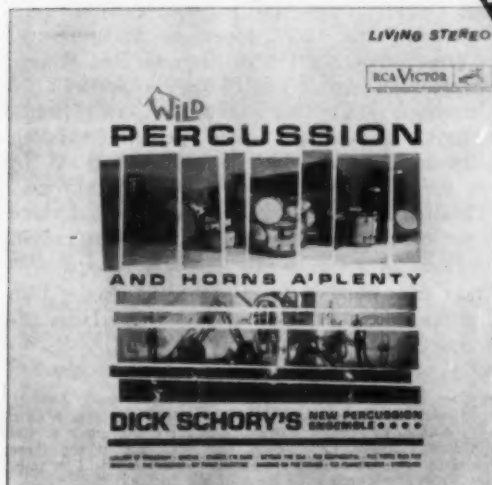


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that the creative activities of the painters and sculptors and designers are probably called upon frequently. To make this point clear: Painters, sculptors, designers, are constantly commissioned to contribute their creative activities to practically every public building. It is inconceivable, for instance, to believe that the subways in Moscow, Leningrad and the recently opened subways in Kiev were planned without the aid of artists. The subway stations are marble palaces themselves. Construction people alone could not have done this artistic job. The choice of marble, the mosaics, the bronze statues—all of which beautify the "underground," or subways, in the Soviet Union—indeed had close supervision of artists.

There are paintings and sculpture in public buildings—even in the hotels, all state-owned and operated—which clearly indicate that artists are used. And much of this creative outlet depicts constantly the fact that the Russian artists, while being interested in innovation, are definitely committed to realism in art, which the masses of people understand and enjoy. This concept seemed ever-present as contacts were made in the fine arts field. To be sure, the same zeal for realism is dominant in the field of music, but somehow—perhaps because of the great difference between the time and space arts—it does not seem to be as obvious. This could also be because in music there is so much current exposure to the classical and romantic periods, including the classical ballet. However, there is recalled an evening in Kiev where we attended a full-fledged classical ballet production—with music and libretto by contemporary Ukraine artists. *Black Gold* (coal) was the name of the ballet, whose theme was based entirely on portrayal of current coal production, the transportation to the mines of young workers and so forth—all of this amid the usual skillful and bewilderingly beautiful classical ballet.

It would be remiss to neglect mention of the educational activities in the great Hermitage Gallery in Leningrad. At this world-famous gallery are opportunities for art appreciation for students beginning the fifth year of general schools. Approximately seventy-five guides who are qualified as teachers are responsible for this work. Not only are lectures arranged at the Hermitage but lectures are also arranged by the specialists from the Hermitage at Pioneer Clubs and Houses of Culture. The lectures at the Hermitage are usually arranged to correlate with academic studies in the general schools. The Deputy Director of the Hermitage, Mr. Livinson-Lessing, told us that attempts are made, for instance, to hold lectures in Egyptian art at the Hermitage at the time students are studying Egyptian history in the general schools. It was pointed out that efforts of the education department of the Hermitage are directed to the development of knowledge of art rather than the development of skill.

### The Theater

THEATER LIFE in the Soviet Union is important, and, as in the case of concerts, ballet, opera, the drama theater is well supported both by the Ministry of Culture and by the public. It was with some reluctance that the delegation accepted the suggestion to attend a theater in Moscow one evening, due to the tremendous language barrier. "Dead Souls" by Gogol was the play. We received only a very brief synopsis of the play from

the interpreter—and then found ourselves thoroughly enjoying the production, laughing with the rest of the audience to the point where our neighbors thought we were Russians and began to talk to us (in Russian) about the play! Nothing was spared to project the production, whose characterizations were effective enough to surmount the formidable language obstacle. A director of an important theater in New York mentioned to us later the possibility of actually importing the production to New York.

Another experience in the theater was in Leningrad when we attended Arthur Miller's "Death of a Salesman," which had been playing in Leningrad for several months, and, on the evening we were there, had a large and enthusiastic audience. Theater repertory, by the way, is so arranged in the Soviet Union that plays do not run for long periods. The repertory is constantly changed and, of course, repeated at intervals.

THE PUPPET THEATER is a unique experience for visitors to the Soviet Union. Not only did we attend the famous Puppet Theater in Moscow, but an afternoon was spent with the also famous Obraztsov, head of the Puppet Theater, which was established close to thirty years ago. Some 200 people are engaged in the activities of this theater alone. It was interesting to listen to Obraztsov state his philosophy about the Puppet Theater. Rather than paraphrase this philosophy, perhaps it would be good to give some actual quotations—which, of course, are taken out of context but which may give an insight into this artist's concepts.

In response to a question concerning qualifications for participation in the Puppet Theater, Obraztsov said: "The person must be an actor and must have an ironical sense of humor." . . . "Man is happy as he works when he feels his work is necessary. Therefore, we had to find out if we were necessary to the people." . . . "Before we produce a show we must determine for whom it is intended and why." . . . "Art is either harmful or useful. It either improves a man or it does not improve him." . . . "If art does not call for emotion, it is not art. And emotions are not neutral."

There is a marked difference between what is shown to adults and to children by the Puppet Theater. Children do not attend the evening performance regardless of the nature of the performance.

Some of Obraztsov's comments about children were interesting: "Children view puppets as living things. There is greater tragedy for children in *Red Riding Hood* presentation than in that of *Othello* for adults." . . . "Grownups do not understand what brittle hearts children have. Adults too often perceive children through the adult heart, which is wrong." . . . "In our shows for children we do not eat or beat anyone." . . . "Children are interested in a struggle but there must be someone or something they love involved in that struggle."

Obraztsov then went on to say that, before the 19th century, puppetry existed only in China and India. It was introduced to Russia in 1918.

[This is Part I of an unofficial report of the four-week Arts in Education Mission to the Soviet Union, prepared for the MUSIC EDUCATORS JOURNAL by Vanett Lawler, Executive Secretary of the Music Educators National Conference, who was one of the three mission delegates. The concluding installment (Part II) will be published in the February-March 1961 issue of the JOURNAL.]



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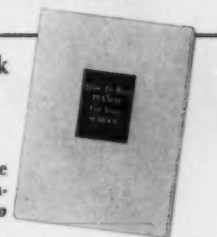
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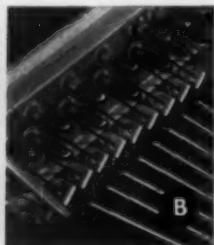
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# The Three-Way Team for an Effective Music Program

KURT MILLER

WHERE WE to ask the average teacher which area of the curriculum was most difficult to teach, the typical answer would be, "Music!" It would be explained that almost anyone can teach subject matter to children with some degree of success, but to help children develop music values which, in turn, become part of a way of life, seems to require a sharing of one's emotional self plus a know-how far beyond that needed to build a subject matter knowledge in others. Effective musical growth can and does take place quite readily, though, they would add, as definite requirements are met within the school. These basic educational requirements include having a positive aesthetic climate permeate the entire school; having professional help available and used on both the child and the adult levels; and having the daily use of music within the classroom become a natural pleasure of life for the teacher and the children.

To successfully meet the directives of these educational requirements, and to live them in spirit to their fullest potential, requires a mature three-way team approach between the elementary school principal, a music resource teacher, the classroom teacher.

Each has a separate function which complements the educational role of the other two in order effectively to reach the heart of using music as a force for richer living.

## The Elementary School Principal

As the educational leader in his school, the elementary school principal is the key person to provide the climate necessary for building aesthetic values as part of the complete education of children. He creates the atmosphere; he sets up the ground-rules by which music can make each day more interesting and more enjoyable for everyone in school.

This educational role of the principal is illustrated by comparing two ways of life based on the philosophical thought, "All Men are Brothers." The Christian active attitude says, "Do unto others as you would have them do unto you," while the Confucian passive attitude says, "Do not do unto others that which you do not wish done unto you." In the first instance, a person is placed in the role of having to involve himself actively with other people and their problems, while in the second instance the only requirement is that the person not disturb lives of others.

So, also, the principal's role is conceived as a positive force to involve himself into the school life of his teachers and children. He actively guides, persuades, sells, and promotes the educational ideals of his school, and he does this by involving the people of his school in experi-

ences to help develop attitudes, understandings, and skills needed for their individual and group educational growth. The adults and children within his school community are in a consistent state of behavior change because of the learning climate created—they are being educated!

Serious challenges face the principal who conceives his role as the key person responsible for providing the school aesthetic climate necessary for an effective music program. Here are a few suggestions which can help assure him success:

Make certain the music teacher teaches those things about music which help the daily classroom music making sound better and which help the class to become more skillful at making music *away from the music teacher*. The accent is on helping teachers and children find their abilities to make and use music as joyful experiences during each day at their own music-making ability level.

Plan regular large group music experiences in singing, playing instruments and in folk dancing to help develop the social consciousness of the entire school. Find the spirit which makes these favorite activities whenever people get together all around the world. Children need many "giving" experiences whereby they make and share music for the pleasure of others.

Encourage each teacher continually to grow in the understanding and skill of music teaching by allowing school time for the music resource teacher to work at an adult level with the adults of the school and district, and by encouraging teachers to share their music abilities naturally with one another.

Develop individual music leadership throughout the school. Individual music making abilities should be apparent in the children as well as in the faculty, and should be shared freely and without self-consciousness.

Keep the school an interesting place in which to live by encouraging outside music resource people (i.e., parents, local artists) to appear on programs and to informally visit classrooms. Also encourage field trips to acquaint children with the realities of the music culture surrounding them.

Orient new teachers to the musical traditions which are part of the community life, and help them develop a pride in the cultural traits of the community and school.

Help the music resource teacher interpret his leadership role in providing for the well rounded, balanced musical growth of the entire school within the broad areas of singing, listening to music, playing instruments, and moving to music.

He will probably need encouragement to grow in one or more of these areas if he is effectively to lead the school in a balanced four-fold music growth which infers equal emphasis in each of the above musical areas.

## The Music Resource Teacher

As a second member of the three-way team approach to an effective music education program, the music resource teacher is the professional capable of refining taste standards, of broadening understanding horizons, and of developing the musical skills which already exist in the school situation. He is the team member with the

Kurt Miller, who was Music Consultant, Little Lake District, Los Angeles County (California), is currently Music Specialist (Coordinator) for the U.S. Army Dependents' Education Group schools in Europe for the school year 1960-1961.

musical training to be a resource for the musical growth of all persons, children and adults alike, who are ready to learn more of music and music making because of the readiness for learning which exists as part of the school's cultural climate.

He operates within the framework of:

A regular classroom visitation schedule.

An optional schedule for classes requiring help on special music projects, or, for classes where the teacher has had the training necessary to conduct her own well-balanced music program.

Scheduled children's classes for special interest groups such as blockflöte (recorder) classes.

Classroom teacher workshops in music, with voluntary attendance by teacher groups or individuals.

His effectiveness as a teaching team member hinges upon the understanding of his role to:

Encourage the classroom teacher in including music as a vital part of her daily instructional program.

Educate the classroom teacher in the art of guiding children through rich experiences in singing, instrument playing, listening, and moving to music.

Help the classroom teacher establish long and short range goals and objectives which develop and refine skills, understandings, and aesthetic values for each child.

Acquaint the classroom teacher with the use and variety of music material available and necessary for a broad music program.

Encourage the classroom teacher to continually broaden and refine her skills needed for the effective teaching of music.

Work with the principal to develop an all-school cultural climate through encouraging and participating in large group music experiences for the social and aesthetic growth of children.

He not only leads the school into experiences which touch the heart of music, but he teaches the school how to find this musical soul, the heart of music, when he is not around.

The music resource teacher's three-fold role therefore becomes that of:

The musical *expert* in terms of knowledge and skills to help both the teacher and her class make music better and grow in the understanding of music and its uses as an aesthetic enjoyment of life *when the expert is not around*.

The musical *resource* person to help bring each class the full range of musical experiences available within each school community.

The musical *educator* to help the teacher and her class define their music making problems, to devise means for their solution, and to help evaluate progress, all necessary for the musical growth of an individual.

### The Classroom Teacher

The third member of this three-way team approach to provide an effective all-school music education program is the classroom teacher, who participates with the music resource teacher in each class music experience when the music resource teacher is present. *They operate as a teaching team*. Anything less than this violates in spirit, if not in intent, the use of a music resource teacher within the classroom. He is not a substitute for the classroom teacher to teach children this area of the curriculum.

The classroom teacher makes each musical experience with the resource teacher reach its potential learning effectiveness as she:

Prepares the class by beginning a musical experience, or by developing a psychological class mood conducive for making music. She has the necessary music materials available, and then

becomes the bridge for a smooth learning transition from her as teacher to that of the outside resource person as teacher.

She actively takes part, on an adult level, in the music experience offered by the music resource teacher using all her understanding as a teacher to keep the experience meaningful for her children. She is particularly sensitive to the learning pace of her class, the differences within her group, the social needs of individual children, and the learning readiness of the class, all which govern what should be taught, how it should be taught, and when it should be taught in order to provide effective learning for her particular group of children. Although she keeps the learning atmosphere free and informal she also uses her skill as a professional to work most effectively with the resource person in order that these learnings happen most readily.

She plans and continually evaluates with the music resource teacher in order that the classroom music experiences lead to the long and short range musical goals which her particular class is capable of attaining and that the experiences have the breadth necessary for growth in musical understandings.

She has daily music experiences in the classroom which help the children grow in the skills of making music and the understandings of the use of music in their school and home life. Because music is an art requiring time to experience, she plans at least fifteen minutes for the daily music sessions. It usually takes this long before the group inertia is overcome, and the class fully enjoys the experience at full steam.

The musical role of the classroom teacher might also be likened to a consumer buying shoes for her children where the music resource teacher is the salesman in a store managed by the principal. It takes all three to put those children in quality shoes. Many factors are necessary before a successful sale takes place, and those factors usually can be justified educationally as well as commercially.

Thus the classroom teacher is the person to make music a natural and a most enjoyable part of class life. She uses the leadership of the music resource teacher to release her potential to share the aesthetic portion of her life which, in turn, frees her children for the "giving" necessary for cultural and creative growth.

A mature interpretation of each teaching role is necessary to make the three-way team approach effective as a day-by-day working practice. It requires an understanding of the need for cooperation at a very human level in order to find the true spirit of music as a life force—the spirit of music which lies in feelings toward music, in desires and willingnesses to make and enjoy music, and in the actual consistent making of music. These attitudes and skills in turn become the foundation for a living music curriculum which ideally:

Brings pleasure to children and adults alike.

Provides for the emotional and social needs of children.

Offers educational discipline, as skills are developed and attitudes and understandings refined.

Offers opportunities to develop creative capacities inherent in all of us.

Offers opportunities to grow in the understandings of human feelings and of the ways in which such feelings are expressed.\*

The difficulties inherent in accepting whole heartedly one's role as a member in the three-way teaching team are readily recognized; but as the daily enjoyment of music becomes a basic part of each classroom then will a lasting musical growth take place becoming the aesthetic life philosophy for everyone involved. This role can become a personally most rewarding part of a worthwhile life's work in the education of children.

\**Help Yourselves to Music* by Beatrice Krone and Kurt Miller, Howard Chandler, Publisher, 660 Market Street, San Francisco, California.



# Music for Deaf Children

ELIZABETH MAY

**M**ANY ARTICLES have been written on the uses of music with deaf children in relation to their problems of speech, muscular coordination, and rhythmic movement. Much less has appeared, as far as this writer can ascertain, on the possibilities for these children of music as an avenue of enjoyment, experience, and learning for its own sake. The following paragraphs describe an experiment in introducing the world of music to a group of deaf children, with emphasis on the music itself rather than on its role as a subsidiary therapy, although the two focuses are too close to be completely separated. Nor should they be.

During the past winter the writer spent approximately one-half hour a week in the class for deaf children at Madison Elementary School, a public day school in Santa Monica, California. Together with their teacher, Miss Lucie Weeks, she worked with a group of eight children from the ages of seven to thirteen years, of whom all but two are profoundly deaf, i.e., among "Those in whom the sense of hearing is non-functional for the ordinary purposes of life."<sup>1</sup> The two hard of hearing children are significantly helped by hearing aids. The hearing loss was congenital with all but two of the children. Of these two, one was deafened at eighteen months, the other at the age of four.

Except in respect to age, the group was fairly homogeneous. Although mental tests were available for only five of the children, a comparison of the general performance of those five with that of the other three indicates that, with one exception, the children are all of normal intelligence or better. The three children under nine, however, formed a nucleus at the primary level, which complicated the teaching problem.

For three of the children deafness is not the only handicap. The slowest child is both hard of hearing and nearly blind. The muscular coordination of the other hard of hearing child is affected to a moderate degree by cerebral palsy. Another boy has a progressive disease of the spine which is making walking and grasping increasingly difficult for him. The other children appeared healthy.

**T**WO PROBLEMS had to be solved by the writer in order to work effectively with the group: communication and tempo. The oral method of communication taught in this class of course involves lip reading, a skill at which the children were at various stages of proficiency. Reasonably satisfactory communication was established by means of a combination of careful enunciation, use of the blackboard, and gesture.

[The author teaches music in the elementary schools of Santa Monica, California, and in Santa Monica City College. "Through the kindness of the coordinators of special education and music, Esther Wilberg and Donald Richardson," writes Miss May, "I am allotted time to work with children with special needs—in this system deaf, visually handicapped, and retarded." . . . "Publication of the article at this time is particularly timely for us. Miss Lucie Weeks, teacher of the class for deaf children, about whom I have written, and I are to present these children in a demonstration of their music activities before a conference of the Alexander Graham Bell Association here in Los Angeles in February."]



Some of the students taught by the author are profoundly deaf. The girl in the photograph must wear amplifying equipment to hear the clash of cymbals.

In regard to teaching tempo, it was necessary to keep constantly in mind the fact that the children were working with a teacher new to them in a strange medium, of which the backbone is sound and in which even the written symbols were totally unfamiliar. Their rate of learning in this field was necessarily slow. How slow the writer gradually learned.

In presenting music, two aspects were considered: a general acquaintance with music as a means of enlarging the children's cultural and experiential horizons, and an attempt to discover what specific techniques and knowledge they could pleasurably and profitably learn.

As an introduction to the vast field of musical culture, instruments were chosen, partly because of the possibilities of both seeing and touching them. The presentation included standard orchestral instruments and instruments of other cultures. The class was fortunate in the accessibility of the University of California at Los Angeles, where there are a large organ and a collection of exotic instruments.<sup>2</sup>

The study began with an invitation to visit the organ, located in a large auditorium. Since the thousands of pipes may be seen and touched only by climbing a ladder-like staircase behind and above the stage, the little children and those with physical handicaps were not permitted to accept. The two children who made the trip were prepared beforehand with pictures of organs and readings, and with an investigation of the upright piano brought into their room during music periods. With the top of the piano open, the writer or a child pressed down keys while the others watched the action of the hammers inside the piano. Organ and piano mechanisms

of course differ greatly, nevertheless this was at least an introduction to a keyboard instrument.

At the university they were first shown the organ with the organist seated before it manipulating keyboard, stops, and pedals. Then they climbed to the organ loft to see the pipes, enormous to whistle thin. When the organist, seated below, played fortissimo, the strong vibration of the biggest pipes was easily perceived by the children.

This first visit was followed by a trip for the whole class to the university's ethnomusicological museum to see instruments of other cultures throughout the world. This was preceded by weeks of careful preparation.

THE FIRST preparatory step was to introduce western orchestral instruments, which might possibly be familiar to some of the children. Each week one member of the school orchestra brought his instrument to the class and demonstrated its construction and techniques of playing it. While he played, the deaf children took turns in putting their hands on the instrument to feel its vibrations. In this way a number of instruments of the string, woodwind, and brass families were presented. Each class member was given a music notebook in which he wrote the name and family of each instrument shown. A little quiz on this information showed that it had been learned. The children also arranged in playing formation cutout figures mounted on cardboard from a child's book on the orchestra.<sup>3</sup>

The only available means of direct preparation for the visit to the museum was to bring to the class a set of large drawings of Oriental instruments which had been made by a graduate student in the university's music department. The three words, *string*, *blow*, and *hit*, were



By touching an instrument these deaf children can feel vibrations and thus have some of the experience of music. The author has provided remarkably diversified experience for her class of deaf children: a wide range of standard and exotic instruments have been "felt" and thus experienced.

used by the writer in showing these drawings to the children. They were shown repeatedly in a kind of guessing game until the children themselves could classify them according to these simple categories.

With this background the class traveled by special bus to the university. Before entering the museum they observed certain parts of the music building, especially the band rehearsal room, where there were some large drums and chimes, and a display of European predecessors of the violin and other instruments. In the museum the children were allowed to touch, blow, or hit such instruments as a Japanese *koto*, horns from Africa and the Orient, African and Javanese marimba-like instruments and drums from several cultures. One or two of the deaf children winced at the blowing of an African ivory horn, the sound of which apparently reached them.<sup>4</sup>

THE TEACHING of specific skills was approached through rhythm band, and continued through the making of instruments, marching, attempts at orchestration and conducting, and the learning and interpretation of note values.

Rhythm band instruments used included rhythm sticks, triangles, tambourines, cymbals, finger cymbals, sandblocks, hand drums, jingle bells, and maracas. To these were added a real bass drum, a German silver gong, and an autoharp. The only one of these instruments for which the children had no use was the finger cymbals, probably on account of their smallness and delicacy of effect.

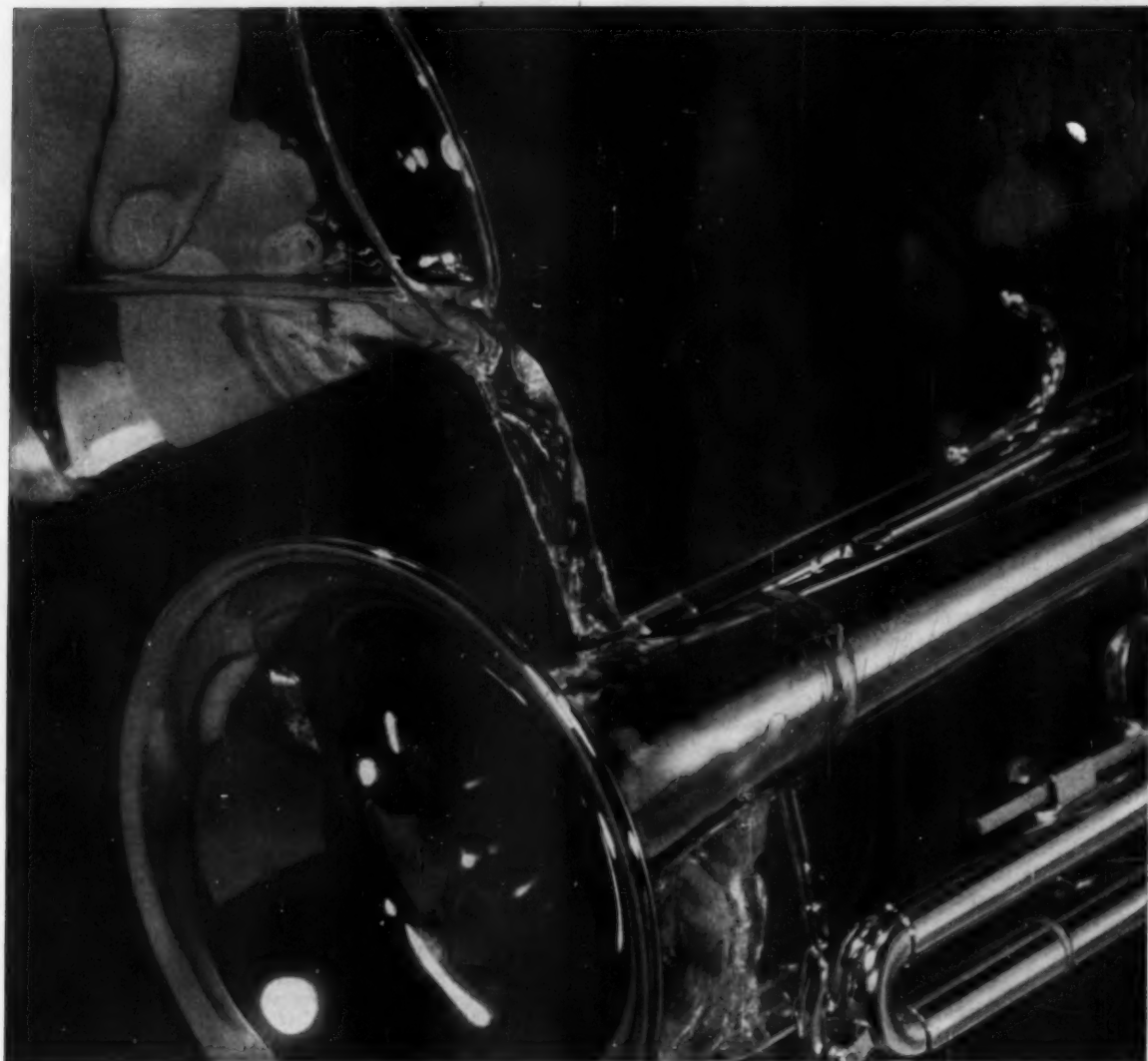
The children's first experience with rhythm band was simply to be allowed to experiment with manipulating and striking the instruments after demonstrations by the writer. They experimented with gusto and success.

The autoharp was introduced by two student assistants from the psychology of music class at the University of California. They hoped that the manipulation of stops and strings would be a pleasurable kinesthetic experience for the children. This it obviously was. Most of the children were able to push the chord buttons and stroke the strings in a steady rhythm. Whether any of them heard the vibrations is doubtful.

To learn the names of the instruments was a task. The children copied a list from the blackboard into their music notebooks, then played a guessing game devised by Miss Weeks, in which she sketched an instrument on the board, and a child wrote its name beneath it or pointed to it on the blackboard list. In this way the two thirteen-year-olds succeeded in matching instruments and name. (The twelve-year-old is the slow learner in the class.)

An experience initiated by Miss Weeks, in which all the children were successful was that of making instruments. The model was a gaily painted papier-mache rattle which the writer had picked up on an Indian reservation. The children constructed their rattles around blown-up balloons, in which they put a small number of dried beans for the rattle effect. After looking at Indian designs brought by the writer, each child decorated his instrument with a pattern and color scheme devised by himself. After completion, the rattles were used in a simple war dance.

The concept of a steady beat was presented in a number of ways, some more successful than others. The most



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successful was to have the children keep time on their instruments to a march played fortissimo on the piano, using the low register of the keyboard and octaves in both hands. The children seemed to pick up piano vibrations from the floor. Also, some of them can hear low, loud sounds. To follow a conductor or a drum beat was more difficult, though possible for some.

The experience of perceiving and creating percussive rhythm was reinforced in several ways. The class members took turns in beating the bass drum for the rest to march to. There were guessing games: one child would play from one to six beats on the bass drum, while another child, standing very close, but with his back turned, would indicate with his fingers the number of beats played. Or, similarly, a child would play a short group of very fast or very slow beats. The listener would indicate with a gesture whether they were fast or slow. These games went well. "Indian Talk" consisted in drum conversations between two children, each "speaking" freely on his own drum.

It seemed necessary to present each new concept many times and in various ways. Four-four time was explained by having the bass drum or a gong play the first beat only while the other children played all four beats on the rhythm instruments. Also most of them learned to play on the first beat only in response to a conductor's pattern.

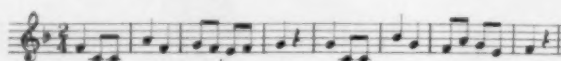
A rudimentary idea of conducting was also presented in several ways. The children copied a definition of conducting and a diagram of four-four time into their music notebooks. Some of them learned this pattern and directed the rhythm band. The director of the school orchestra, Harry Corea, was invited to come in as guest conductor. His sure beat and ideas for orchestration (indicated by gesture and demonstration) were eagerly followed.<sup>5</sup>

SINCE THE GROUP as a whole was interested in playing percussion instruments, enjoyed marching, and felt the rhythmic vibrations of the bass drum and the low register of the piano, it seemed possible that familiarity with musical symbols for time values could be helpful. Again, the concept of horizontal notation was approached in various ways and presented many times. The children copied into their notebooks the explanation of whole, half, and quarter notes, with appropriate examples of the actual notes, made by the children themselves showing the whole, half, and quarter notes in their relationships to each other.

As each child finished copying, Miss Weeks, one of the student assistants, or the writer helped him to play on a drum what he had written. This quick relating of the drumbeat with the symbol for it was successful. Various types of quizzes followed. A child wrote the name of a note or the note itself on the blackboard as directed. Or he played short rhythmic patterns such as  $\bullet | \bullet \bullet | \bullet \bullet \bullet \bullet$  while the writer conducted the four-four pattern  $\bullet \bullet \bullet \bullet$  which was very difficult for the children. Dotted notes and rests have not yet been attempted.

Another device was to divide the class into three groups. While the writer conducted, some of the children played only whole notes, some half notes, and others quarter notes. After some weeks of this kind of practice four children—eight, ten, and thirteen years of age—

could sight read material such as the following song from a third grade book:



The pitch indications did not bother them, although no attempt had been made to explain them. The rhythmic sense of one thirteen-year-old is poor, perhaps partly because of extreme tension. The other three played quite accurately.

The above covers the principal experiences of this first year. In addition there was some experimentation with presenting extreme differences in pitch with the aid of the oscilloscope. Choral speech was briefly tried. It is a question in the writer's mind as to whether this interesting field is more productively handled by specialists in speech therapy. Other musical experiences which beckon are play party games, particularly for the little children, and folk dancing.

ALTHOUGH communication was certainly established between the writer and these deaf children, any conclusions were necessarily arrived at without a fluent verbal expression of opinion from the children. Their likes and dislikes largely had to be inferred from expression, gesture, and work accomplished. The group was small and one winter of experimentation is short. The following conclusions are presented with those limitations in mind.

It is pleasurable and profitable for deaf children to become acquainted with certain visible manifestations of general musical culture. They can learn the names and something of the function of musical instruments available in their communities. Contact with performers and visits to museums and churches are good ways of widening their horizons.

The making of simple percussion instruments copied from our culture and others is an exciting experience and can teach manipulative and artistic, as well as musical skills.

Percussion orchestra is well suited to and much liked by deaf children. It provides opportunities for orchestration, conducting, marching, release of energy, development of muscular coordination, and group experience.

A deaf child of normal intelligence can learn to read a true percussion score.

A music teacher working with deaf children must learn to simplify all materials to the bone and be prepared to present a concept many times in many ways.

There is need for a good bibliography on music for deaf children. Many articles have been written, but they are at present hard to find.

## Notes and References

1. Silverman, S. R. "Hard-of-Hearing Children," in Hallowell C. Davis, ed., *Hearing and Deafness, A Guide for Laymen*. New York: Murray Hill, 1947. 353 pp.
2. The writer wishes to express her thanks for Laurence A. Petran, professor of music at the University of California, and to William P. Malm, curator of the museum of ethnomusicology: to the former for suggestions in regard to teaching techniques and for arranging visits and demonstrations; to the latter for demonstrating instruments in the museum.
3. Commins, Dorothy B. *Making an Orchestra*. New York: Mac-Millan, 1931. 48 pp.
4. An unforeseen consequence of this visit resulted from the fact that the children were invited to the psychology of music laboratory, where they watched the electric patterns formed by the oscilloscope as they attempted to speak. Within a week a women's service club had contributed an oscilloscope to the deaf class at Madison School, where children use it daily in their speech work.
5. In addition to conducting the group himself, Mr. Corea made available the bass drum, and arranged for the children in his orchestra to demonstrate their instruments.
6. McConathy, O., and others. *New Music Horizons Book 3*. Sacramento: California State Department of Education, 1950. 94 pp.





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Alphabetical  
all the  
way  
around



Mr. Gebhart



Mr. Embs

# Fond Memories of Two Hoosier Pioneers

Esther Goetz Gilliland

**T**WO PIONEERS who made notable contributions to the progress of music education came from my home town, New Albany, Indiana. Since the early years of my own musical experience were greatly influenced by David Ridgeway Gebhart and Anton H. Embs, it is indeed a labor of love to recount some facts regarding these two music educators who were so well known by many MENC members at the peak of their careers.

The first public high school in Indiana was established at New Albany in 1854. The first mention of a "Professor of Music" recorded in old Board of Education files was in 1874. Emily Lind was appointed as Teacher of Vocal Music in 1879, and "Professor" J. B. Leslie followed her in 1887, serving until 1900.

## David Ridgeway Gebhart (1876-1948)

**D**URING the Civil War, John F. Gebhart moved to new Albany from Pennsylvania and founded a woolen mill, but his musical talents served the community even more than his business ability. He was active in church music, gave voice lessons, and even traveled to nearby towns to hold music classes. His son, David Ridgeway, gave early evidence of his musical talent, starting piano lessons at the age of five, violin at six, and voice at fourteen. After attending the public schools in New Albany, he continued his academic education at the Shattuck Military School in Faribault, Minnesota, De Pauw College in Indiana, and the State Teachers College in Kirksville, Missouri. He studied music in Louisville, Kentucky, Cincinnati, Ohio, New York City, and Leipzig, Germany.

The Spanish American War interrupted his musical

ambitions and he volunteered in the 159th Indiana Infantry, rising rapidly to the distinction of Assistant Adjutant General of the First Brigade, First Division, Second Army Corps. He seriously considered a career in the Army, but the urge for singing baritone leads was stronger, and he became a member of the Castle Square Opera Company, touring extensively with this and other groups.

In 1900, the elder Gebhart persuaded his son to settle down as music supervisor of the New Albany Public Schools. Soon the young students began staging operatic productions. *Chimes of Normandy*, *Little Duke*, *Bohemian Girl*, and *Pinafore* were among those performed with the community orchestra in the local opera house.

In 1904 David Ridgeway married his student accompanist, Ethel Jackson, a talented pianist, who proved an inspiring helpmeet, as well as a valuable assistant throughout his career—and is still teaching piano in Nashville, Tennessee. The newly-weds moved into our apartment building, and I treasure many childhood memories of the informal musicals my father Henry A. Goetz, tenor soloist and choir director, held in the Goetz Apartments with the Gebharts. The inspiration of those evenings and of my piano lessons with Ethel's teacher, Amalia Scharf, is still alive today.

In 1905, President John Kirk of the Kirksville, Missouri, Normal School enticed New Albany's beloved "Prof. Gebhart" to head the music department there, where he stayed for eleven years. He became a charter member of the Music Supervisors National Conference (now the MENC), and served on the board of directors for five years. Annual music festivals were held in Kirksville, and from 1912 to 1916 the Minneapolis Symphony Orchestra and soloists were joined to the normal school chorus of 120 voices in extended series of programs. One of his voice pupils, Phradie Wells, sang with the Metropolitan Opera Company, and is now head of the Voice Department at Northeast Missouri State Teachers College in Kirksville.

[Editorial Note: Esther Goetz Gilliland, lecturer in music therapy, Chicago Musical College of Roosevelt University, is past president and editor of the National Association for Music Therapy; Music Therapy Counselor to Sigma Alpha Iota, national music fraternity, contributor to professional magazines and books. For 22 years she was chairman of the music department of Wilson Junior College, Chicago, until her resignation in 1956 to devote her entire time to the musical therapy field.]

In 1916, George Peabody College for teachers in Nashville, Tennessee, invited Mr. Gebhart to organize a music department there. In 1922 he was instrumental in bringing the Music Supervisors National Conference to Nashville, at which time was organized the Southern Conference for Music Education (now the MENC Southern Division). At the first Southern meeting that Fall, held in Atlanta, Mr. Gebhart was elected president. His leadership and his support of MENC objectives are common knowledge to our older members.

One of the operas he produced while at Peabody was *Rip Van Winkle* by Jules Jordan, who was so impressed by the outstanding performance of the college students, that he left the original score and orchestration with Mr. Gebhart. This performance was afterward presented at the Chicago World's Fair in 1933.

After retirement from Peabody in 1941 at the age of 65, Mr. Gebhart maintained a voice studio in downtown Nashville until his death in 1948. The high musical standards he set for the many music supervisors he trained are now being passed along to the thousands of young people they are guiding.

### Anton H. Embs (1881-1945)

IN THE FALL of 1906, Anton H. Embs, who had been a private piano pupil of J. B. Leslie (predecessor of Gebhart as music supervisor) was appointed supervisor of music in the New Albany public schools, and immediately organized the first high school orchestra. From a humble beginning with only five pieces (violin, clarinet, two cornets and piano) the organization grew year by year. The more promising students were encouraged to study privately with the Hedden brothers, whose mother was a Gebhart. Many of these young musicians who performed for commencements and concerts with the choral groups have achieved success in various fields besides music. One of the most famous is Sherman Minton, who recently retired from the United States Supreme Court.

In 1918, Mr. Embs organized the first high school band. And then, in 1919, he accepted a call to become music supervisor in Berkeley, California. But he preferred the Middle West, and in 1920 began his notable



Anton Embs took over the orchestra in the high school at New Albany, Indiana, in 1906. By 1917 it had grown to the respectable organization shown above. This photograph is taken from the "Senior Blotter" of 1917 and Mr. Embs is shown at top right. The author of this article, who can claim several cousins in the picture, reports that many of the students became successful in various fields—a few as professional musicians.



David Ridgeway Gebhart is shown playing the phonograph to a second grade class in 1902. The classroom teacher standing next to him is Alinda Fleisher who later served many years in charge of primary education in New Albany. She is still living, now past 90 years of age. Citizens of New Albany like to claim that Mr. Gebhart was the first to use the phonograph in a classroom, but this has neither been proved—nor disproved.

service in the Oak Park, Illinois High School. As president of the In-and-About Chicago Music Supervisors Club, he was instrumental in the organization of the North Central Conference (now the MENC North Central Division) at the national convention in Detroit in 1926. He presided as the first North Central president at the Springfield, Illinois, meeting in 1927. His many contributions to MENC and the excellence of the music department in Oak Park are of common knowledge to MENC older members. The thousands of students who profited by his teaching remember him with great affection.

Mr. and Mrs. Embs (who accompanied him to all the conferences) were members of the same church that our family belonged to in New Albany. I sang in the high school choir and studied pipe organ with him privately, before we moved to Chicago so that I could continue my music education. I can recall many fond memories of my organ lessons in the cavernous emptiness of our church. Having spent my own life in the field of public school music, I can fully appreciate the advantage of the early inspiration of men like David Ridgeway Gebhart and Anton H. Embs.

THIS ACCOUNT would not be complete without giving due credit to another educator from New Albany, namely Charles A. Prosser, who served as superintendent of schools there from 1900 to 1908. He was a pioneer in vocational education, and made a great name for himself at the Dinwiddie School in Minneapolis. The Charles Prosser Vocational High School in Chicago was dedicated May 26, 1960. The early excellence of music education in the New Albany schools was due largely to his progressive leadership. "Cap" had a fine tenor voice and often led the high school assemblies in the singing of hymns. Only a community steeped in the tradition of the best in music could have produced such great men.

Do you blame me for being proud of my home town?



The Luther College Concert Band

# Problems and Advantages of the Small College Band in a Church Affiliated School

WESTON H. NOBLE

**I**N THE February-March 1960 issue of the *Music Educators Journal*, Paul Whear presented the problems of the small college band and gave his solution to the dilemma which so many of us share. The article showed unusual clarity of perception, not only as to the present situation but also as to the manner in which the "vicious circle" can be broken.

It gives me unusual pleasure to prepare this article in that our situation here at Luther College is a living example of Mr. Whear's question, "What is the solution?" We either have known or still know the problems set forth in this article, making our situation at one time or another exactly as the one now facing many directors today. Thus may I present each problem as set forth by Mr. Whear with our solution if one has been found.

**I**N THE eighty-two years of its continuous history, the Luther College Concert Band has tried to maintain the basic principle of its existence—that music is the *raison d'être* of the band. This sounds absurdly simple, but it is the pillar of strength of our program such as it is today. We do not march a step; we cannot and still realize the concert goals we desire. Why? The typical incoming freshman is not interested in further experience of this kind on a level that a college such as ours can offer. But he is interested in concert experiences of the highest level possible. Furthermore our budget will not allow us to march. In spite of an unusually cooperative adminis-

tration it is a constant struggle to maintain an acceptable budget for the Concert Band let alone add the burden of uniforms, tubas and sousaphones, percussion equipment, and other such expenses. Our entire program, therefore, points in only one direction—performance.

This emphasis in our program does two things. The incoming freshman is anxious to participate, and our drop-out problem throughout the next four years is virtually nil. Every fall each student reaffirms his worthiness of membership in the organization through an audition. The result—a very high level of student interest.

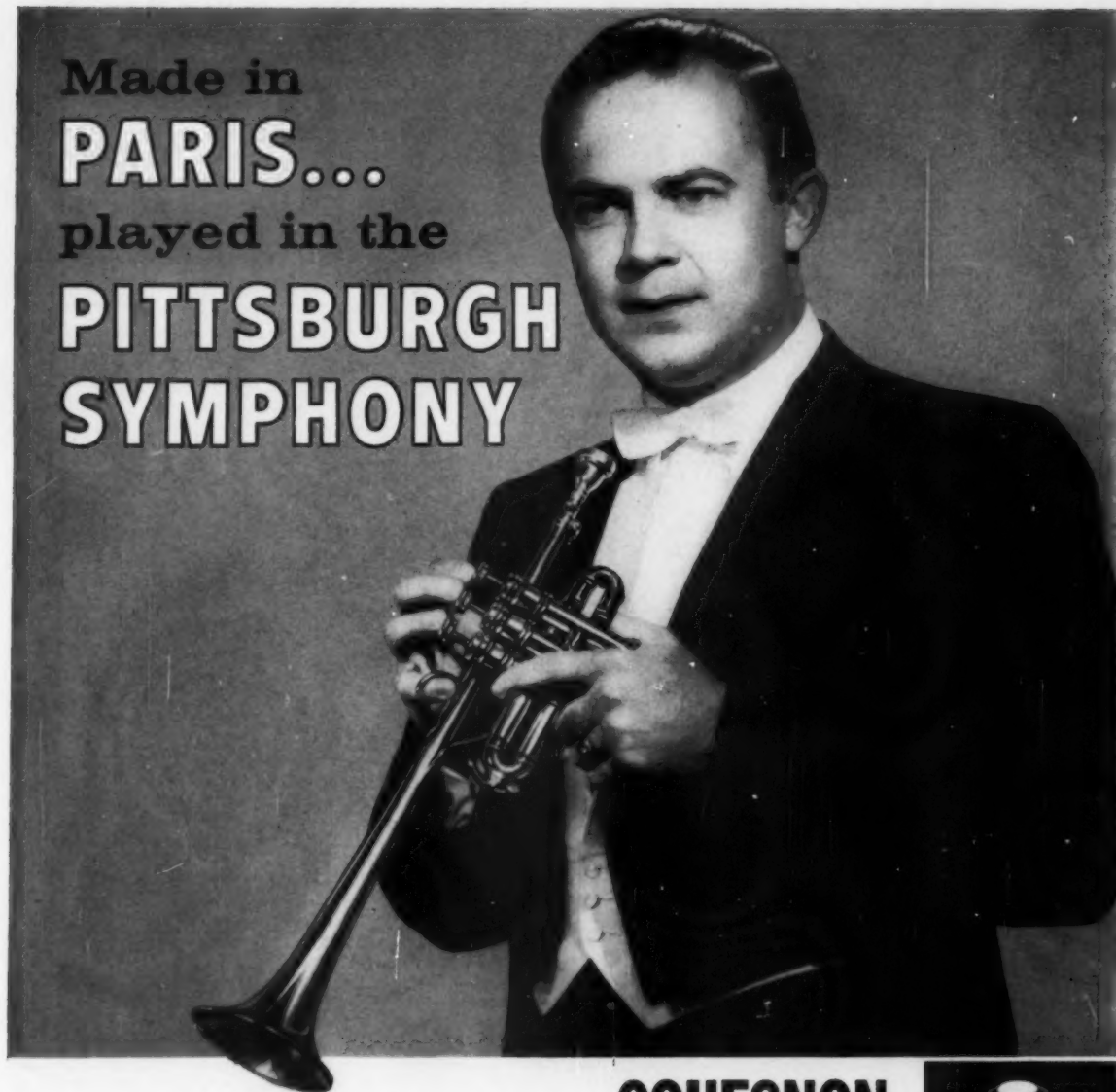
This emphasis also helps us to avoid the problem of instrumentation on a "pot-luck" basis. Our feeder program is realized in part by our Varsity Band, equal in size of membership to our Concert Band. At first our purpose for existence of the Varsity Band was to serve both as a marching unit and a concert group. Until we decided that music is the *raison d'être* of this band as well, it was a constant struggle. Now we have students as members who have no aspirations for Concert Band membership but who desire this cultural outlet as part of their college program.

**C**AN A SMALL CAMPUS have equal emphasis in vocal and instrumental music? Usually the college choir is the musical organization, as Mr. Whear states. At Luther College equal emphasis exists in every way as to the vocal and instrumental programs. The choice is definitely a matter of preferred medium or ability; musical performance on the highest possible level is the reason for existence of both groups. This produces many advantages such as combined performances, a feeling of warmth and mutual esteem between organizations, exchange in membership throughout the four years, and a more sym-

[The author is chairman, Department of Music, Luther College, Decorah, Iowa. This is the second of two articles written for the *Music Educators Journal* at the request of the Committee on Public Relations of the College Band Directors National Association, an Associated Organization of the Music Educators National Conference. Chairman of the CBDNA Committee on Public Relations is Arthur L. Williams, The Conservatory of Music, Oberlin College, Oberlin, Ohio.]



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pathetic approach to secondary music as a whole by our music education graduates.

Added to the above approach is a cooperative administration which incorporates hourly rehearsals every day for both vocal and instrumental organizations and also supports annual tours for both the Luther College Concert Band and the Luther College Choir. Once every four years each organization makes a tour to the coast.

The Luther College Choir has appeared before the North Central Division of the Music Educators National Conference (Chicago, 1959) and the Iowa Music Educators Association (Des Moines, 1957). Yearly Midwest tours have included not only Orchestra Hall in Chicago, but also appearances in every western state with the exception of Nevada and Utah.

The Luther College Concert Band has also appeared before the North Central Division of MENC (Cleveland, 1955) and the Iowa Music Educators Association (Des Moines, 1957). Yearly Midwest tours have included Orchestra Hall in Chicago and trips to both the West and East coasts (Town Hall in New York). In addition a tour of Europe was made in 1914 and 1936. In the summer of 1961 our third trip to Europe is to be realized. Our administration could not make such trips possible without a very strict eligibility rule and marvelous cooperation from the congregations of the Lutheran Church.

THE CLIMAX to our whole approach lies in the fact that we are a church affiliated school. Our students gain

an unusual *esprit de corps* as they realize their talents in the realm of Christian stewardship. This has to be experienced before one can realize what a source of inspiration and strength it can be!

In spite of the above solutions we are not without our problems. Even though every possible consideration by the administration is given to our budget, it becomes a serious problem many times. We cannot provide specialized teachers on each instrument, but rather maintain one man in each area of woodwinds and brass. Yet we are most fortunate in having the services of two outstanding men in these areas—Robert Getchell in brass and Eugene Rousseau in woodwinds (now on leave of absence and replaced by Erling Hansen), giving us an unusually fine situation in the framework which is possible for us as a small liberal arts college (enrollment 1250). We have adequate facilities but not exceptional. Our scholarship program is most meager.

Yet with music as the *raison d'être* of our program, a cooperative faculty and administration all placed within the philosophy of a Christian college, a satisfying program can exist despite the obstacles confronting us. The solution offered by Paul Whear has the complete support of Luther College for it is our philosophy!

[Editorial note: The College Band Directors National Association meeting held in Chicago, Illinois, December 16-17, 1960, will be reported in the February-March 1961 issue of Music Educators Journal. The rewarding program was greatly enjoyed by band directors from colleges all over the United States.]

## Music for the Academically Talented Student in the Secondary School

THIS is a new publication sponsored by the National Education Association Project on the Academically Talented Student in cooperation with the MENC.

The publication is the outgrowth of a meeting of outstanding music educators called by the National Education Association in the fall of 1959 for the purpose of examining the music curriculum in the secondary school from the standpoint of the academically talented student. Wiley Housewright was chairman of the conference following which Mr. Housewright, Eleanor Tipton, and William Hartshorn served as the editing committee. The final preparation of the book was the responsibility of Mr. Hartshorn.

+

Charles Bish, the director of the NEA Academically Talented Student Project, and Wiley Housewright prepared the following Foreword for the publication:

"Meeting under the joint sponsorship of the Music Educators National Conference and the National Education Association Project on the Academically Talented Student, a group of outstanding music educators spent two and a half days in critical examination of the music curriculum in the secondary schools. Specifically, they considered the problem of identifying, from the literature of music, those experiences which would provide understanding and appreciation in breadth and depth,

experiences of a quality to stretch the minds and emotional range of more students, particularly those whom we think of as academically talented but who may or may not have aptitude or interest in performance. The conferees concluded early in their deliberations that if music appreciation is to serve its full measure of purpose, it must take the student into greater depths of understanding of form and style and of interrelationships with other art forms. It should in no sense be a 'minor' subject in his program.

"In this publication William Hartshorn, working with a committee consisting of Eleanor Tipton and the conference chairman—and with the very helpful and pertinent suggestions of each conference member—has suggested course content and developed a 'guide for teaching' which, it is hoped, will make a significant contribution to secondary-school music education, particularly for the academically talented student as distinguished from the musically talented student. The musically talented student is indeed fortunate, for because of his talent he comes to know music as a means of communication. It is the premise of this publication, however, that the lives of other students, too, can be made richer through an understanding and appreciation of good music.

"With the aid of a grant from the Carnegie Corporation of New York, this

publication is now made available to school administrators and music teachers throughout the United States. By the implementation of whatever recommended practices are found to be appropriate for a particular school, it is believed that greater meaning can be given to the teaching of music not only for the academically talented student but for all students and thus to the music curriculum and to the life of both the school and the community which it serves."

+


In addition to the Foreword there are the following chapters in the publication. (1) The Total Project; (2) Purposes of Music Education for the Academically Talented; (3) A Music Curriculum for the Academically Talented; (4) Music as a Means of Communication; (5) Forms of Musical Communication; (6) Characteristics of Musical Style; (7) Physical Media of Musical Communication; (8) Music in Contemporary Life; (9) Music and the Arts; (10) Scheduling; (11) The Music Teacher of the Academically Talented; (12) Music Education for the Musically Talented or Gifted; (13) Strengthening the Existing Program; (14) Guiding Principles.

The price of the 128-page publication is \$1.50. Orders should be sent to Music Educators National Conference, 1201 Sixteenth Street, N. W., Washington 6, D. C.

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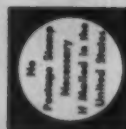
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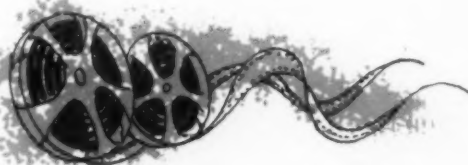
**an expertly chosen group of songs  
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\*carefully integrated to invite student participation at all levels of ability. Detailed in the 32-page *Manual For Teachers*.



## BOOKS TO READ

A comprehensive list of suggested books for collateral reading furnishes another ingredient for more student participation.



## FILMS TO WATCH

To extend the horizon of musical interest, films—many obtainable without charge—are suggested for classroom viewing.

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## SPECIALLY RECORDED ALBUMS

A vital listening activity is made possible by educational records produced from the song material in BOOK 7 and BOOK 8. Two companion albums (eight 78 rpm records with over 70 selections) have been prepared expressly for each book.

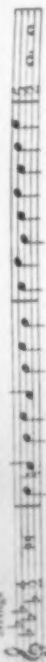
# THE STRING FAMILY

*Poets of the Orchestra*



The versatile violin is capable of the widest range of expression.

String



The strings are the most useful instruments in the orchestra; they can express any mood or style. For this reason they serve as the foundation of the orchestra. You will notice at an orchestra concert that though the brasses and woodwinds often rest, the strings are playing almost constantly.

They can whisper ethereal melodies from the top to the bottom of their enormous register or they can be the rhythm section. They can be dazzling virtuosi or touch us with their angelic singing. As a family their beautiful tone is achieved because they blend together perfectly. Unlike the woodwinds and brasses, the string instruments are constructed with the same materials and design.

In Samuel Barber's *Adagio for Strings* we hear music by strings alone for sheer beauty. Here is the opening melody.



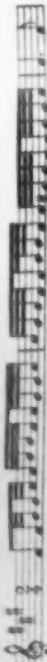
The violin is slightly larger than the viola, with a darker tone.

The solo violin displays its variety of tone color and great range in the theme of the sultana, "Sheherazade," from Rimsky-Korsakov's orchestral suite of this name.

Violin



The viola usually fills in the harmony in the string family, but occasionally it plays a solo. In Ippolitov-Ivanov's "In the Village" from the Caucasian Sketches, the viola—in a conversation with the English horn—plays an oriental theme. Contrast the darker quality of the viola with the soaring violin heard in *Sheherazade*.



The cello has a rich and noble quality.

The sonorous cello has a famous solo in the *Carnival of the Animals* by Saint-Saëns. It represents the proud bird, "The Swan."

Cello



Pages 156 and 157

## BIRCHARD MUSIC SERIES BOOK SEVEN

See overleaf for additional sample lessons from Books Seven and Eight.

live orchestra, reinforced in the percussion section. *Carnival of the Animals*



The string bass has the deepest pitch of the string family.

## Pièces and Valses

able or "chamber" music, may be compared to the (for baritone). Perhaps (JASB 78042). It is a in which he composed, is on page 176. are accompanied by a 35, 238 and 243.



The first violin is the soprano of the string family. Although it has a much wider range than the human voice, it may be compared in quality to the soprano voice. The violin's various tone colors may also be compared to the various types of soprano voices: the high, light quality of the coloratura or lyric soprano; the big, ringing tone of the dramatic soprano; the heavier, rich quality of the mezzo-soprano. Listen to examples of the soprano voice in the recordings for this book, an "An Oriental Romance" (page 62), and others.

The contralto or alto has the mellow tone of the mezzo-soprano but sings in a lower range. Listen to the alto in the recording of "Kathryn's Wedding Day" (page 31). The high male voice is the tenor. It may be likened to the alto in the string quartet—but with a more brilliant quality. A tenor and soprano have recorded "The Nightingale" (page 246). Listen also to the recording of the song on page 235.

The baritone voice has the deep, resonant tone of the cello. A baritone sings the French song shown on page 134. The bass, lowest male voice; has a heavy quality. It has power but usually lacks the flexibility of the tenor and baritone.



The String Quartet

## PRESENTING A SONG

### MUSIC FOR THE CHORUS



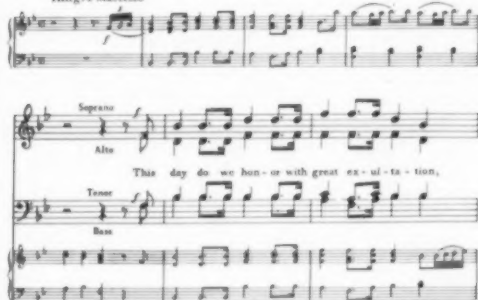
### *This Day Do We Honor*

FROM "THE MAGIC FLUTE"

Freely translated by Arnold Perris | W. A. Mozart, 1756-1791

On page 204 you found a lively solo song or "aria" from an opera by Mozart. Here is a chorus from another Mozart opera, "The Magic Flute," as you might suppose, is a combination mystery story and fairy tale. It is full of unbelievable characters, hair-raising incidents and whiney—and a few solemn moments, too, when the chorus is performed by a mythic order of priests.

*Allegro maestoso*



240

#### BOOK 8, Page 240

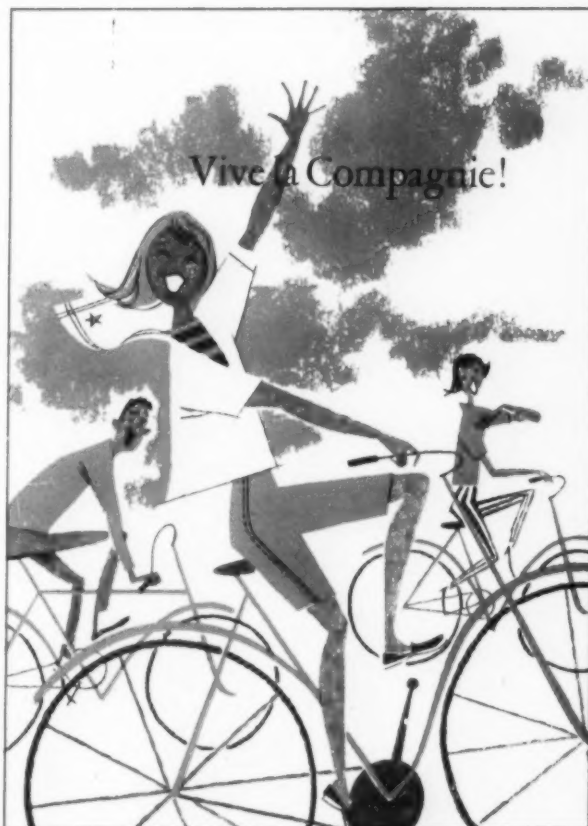
Mozart demonstrates his art to young adolescents with an excerpt from his opera, "The Magic Flute". Presented in easily readable form.

#### Appealing to the adolescent through adult interests

Songs which have met success in an adult world give the adolescent the feeling of security and belonging. Music of this category suggests the cultural values of the adult made available to the young person now suddenly trying to be grown up. Music for worship fills this need. Another vein is the glamorous field of entertainment.

## VARIETY OF THEME

Song groupings within these books offer a wide range of mood, and express feeling about the world and its people: work songs, fun songs, songs of worship, songs of sentiment, music of all nations.



Two of more than a score of song groupings in BOOKS 7 and 8

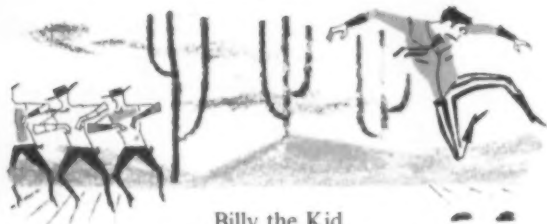
#### BOOK 7 SONGS AND SOUNDS OF THE SEA

Blow the Man Down • The Volga Boatman • Scheherazade: The Sea and Sinbad's Ship (Themes) • Turn Ye to Me • Skye Boat Song • Fingal's Cave (Themes) • The Fisherwomen • Shenandoah • So Far Away • By the Sea

#### BOOK 8 VIVE LA COMPAGNIE!

Vive l'Amour • The Happy Wanderer • As the Sun Goes Down • Over the Meadows • For He's a Jolly Good Fellow • Auld Lang Syne

## PARALLEL LISTENING



**Billy the Kid**  
Music for the Ballet by Aaron Copland

The name of William H. Bonney probably means nothing to you. His nickname of Billy the Kid, however, tells you this was America's most famous western outlaw. He lived from 1859 to 1881.

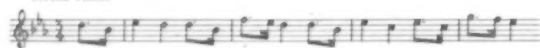
Our modern composer, Aaron Copland (1900—), has enjoyed composing music for the theater and motion pictures as well as for the symphony hall. One of his exciting ballet scores is *Billy the Kid*. Several cowboy tunes are woven into the music, including "Goodbye, Ol' Paint" and "The Old Chisholm Trail." The music describes the outlaw's wild life, his pursuit and capture by a posse, his escape from jail, and the final ambush in the desert, as performed on stage in the ballet.

Listen for the familiar cowboy tunes in a recording of this score. Here are some themes which Copland wrote himself. Sing or play them before you listen to the recording.

The Open Prairie: First Theme



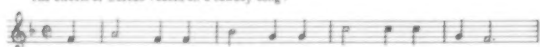
Second Theme



A Street in a Frontier Town



The Streets of Laredo (based on a cowboy song)



Billy in Prison



98

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## BOOK 8, Page 98

Today's students can enjoy exciting experiences in music understanding through the means of thoughtful, well-planned listening activities.



## RECORDS TO HEAR

Recorded compositions similar in style or mood to the songs in these books — often based on the same tune — are listed by title, composer, and artist.

## BOOK 8, Page 212

Humor in "serious" music, the relation of song to symphony, theme and variations, instrumentation are among the musical aspects touched upon here.

## JUST FOR FUN

### The Orchestra Plays a "Joke"

Scherzo from *Symphony No. 4* by Peter Tchaikowsky

Scherzo (score 'tash) is an Italian word which means "joke." In music it is a composition in a lively and cheerful mood. The Scherzo in Tchaikowsky's *Symphony No. 4* is an example.

This movement of the symphony consists of three musical ideas. Each one is assigned to a different family of instruments. The strings, played pizzicato (plucked, not played with the bow), present the first idea.

*Allargato*  
Violin I (pizzicato)



The second idea is found in the middle section of the Scherzo, called the Trio. The tempo is slower. It begins with a high sustained tone on the oboe. Then a second oboe and two bassoons join to play a dance-like theme. The flute and clarinet enter in the second phrase.

*Meno mosso*



The third idea in the Scherzo is in the original rapid tempo and it is played by the brass family minus the tuba. The timpani are added from the percussion family.

*Allargato*  
Horns, Trumpets



212



## RHYTHMS TO FEEL

Music with rhythmic vitality holds a genuine interest for the adolescent boy and girl.

Negro spirituals, American cowboy songs, sea chanteys and folk tunes are enjoyed to a great extent because of rhythm. Song materials in these books contain rhythmic activities of several kinds, including folk dancing.



# The Seventh Army Symphony Orchestra

PAUL ROLLAND

*"But are these soldier-musicians not more successful conquerors than those with rockets and atomic bombs?"*

*"Hats off to these Americans! They teach us to abandon traditional prejudice with pleasure. We have caught their spirit of good will."*

*"Excellently trained, they represent today an ensemble that can very well compete with many European professional orchestras."*

THESE complimentary press notices are only a few of many that praise the performance of our young Army Symphony stationed in Stuttgart, Germany. James B. Conant, former U. S. High Commissioner to Germany, stated: "This group of young Army musicians has done more than any single military unit in Germany to promote a better cultural understanding between the American and German peoples."

In spite of its notable success, the Seventh Army Symphony faces serious problems and an uncertain future. It would be most desirable that this deserving organization be given greater official recognition and increased support. Without increased help, the orchestra cannot possibly reach its potential, as does the high powered, fully state-supported Russian Army Chorus that has recently astonished Paris and other European cities with its performance.

What are the conditions and the handicaps under which this worthwhile orchestra operates?

**Lack of Status.** Although the Seventh Army Symphony Orchestra is the only Army Symphony, it does not enjoy the same privileges as the various special military bands stationed in Washington. Members of these organizations also receive travel allowance for incidental expenses when on tour.

Now let us see the Seventh Army Symphony from this point of view.

[The author, who is professor of music, University of Illinois, Urbana, is on leave traveling in Europe. Mr. Rolland was given an American Specialists Grant by the United States Department of State. Vienna is his headquarters until the summer of 1961.]

**AN INFLUENTIAL REPRESENTATIVE** of American culture in Europe, the only Army symphony orchestra is functioning heroically in spite of lacking status, and the ever-present problem of rotating personnel.

Its members, although in most cases college and conservatory trained, and often with professional experience, enter at the lowest rank. The majority get no higher than Corporal E-4 toward the end of their tour of duty. Naturally, their pay is lower than that of those more fortunate members of the Army, Navy, and Marine Bands enjoying full status in Washington.

Another hardship that must be endured by the members of the Seventh Army Symphony Orchestra is the lack of traveling allowance. The Orchestra is officially stationed in Vaihingen, a suburb of Stuttgart, but 90 percent of the time it is on tour. While travelling, the men are housed and fed in the various U. S. military installations. But unavoidable as it is with travelers, incidental expenses, such as laundry and other items mount up; these expenses must be paid by the men themselves.

**Rotation of Personnel.** This is a problem unique in the experience of most symphony orchestras. On the

average, men stay in the Seventh Army Orchestra for fifteen months, hence, in this period, there is a complete turnover of personnel (although not simultaneously) including the conductor.

This constant turnover presents a unique problem of balance and instrumentation. Such problems are well known to the school orchestra directors; however, in the case of the Army Symphony, men are shipped out suddenly, regardless of the problems thereby created. Consequently, the orchestra may at any time lose some of its most important members on a few days' notice—and this while on tour! Or, by chance, some sections can suddenly be depopulated, as it happened at the time of this writer's visit, with only a total of ten violins remaining in the two sections.

## Significance for Public Relations

The musicians, as individuals, and collectively as an orchestra, are doing much to counteract the view of America as the "Rock 'n' Roll civilization" and to illustrate that American culture, developing as it has from European models, is a distinct and valuable contribution to Western tradition. And while the performance of symphonic music is the primary concern of these Army musicians, they often find themselves working overtime as ambassadors of good will. Forming as they do, an accurate cross-section of American youth, the musicians are often judged as representative Americans and in this role, have won many friends for their country. Seldom do they return from a tour without having established several friendly personal relationships. At times, the orchestra is invited to billet in private homes. Then, as a State Department report said, "personal contacts proved far broader rapport than a single concert could achieve."

Nearly all of the members are graduates of leading American universities and conservatories, and many played with major American symphony orchestras. In personal contacts, the members promote un-



The current conductor, Sergeant Ralph H. Lane. Since the orchestra's beginning in 1952 there have been 12 conductors.



The Seventh Army Symphony Orchestra

derstanding of American musical life and culture.

### Significance for the Individual

The Seventh Army Symphony Orchestra is of course a young orchestra; average age of its musicians is 23 years. The orchestra provides excellent opportunity for young men who do not wish to disrupt their musical career while in military service. Young men, interested in joining the orchestra should write to the Commanding Officer *before* receiving their draft notice. Those earmarked for the orchestra will be sent to Stuttgart, Germany, upon completion of their basic training, and, following a successful

audition, will at once join the orchestra on tour.

The conductor of the orchestra is also a young man, and is chosen from applicants for that post. Since the conductor's post is also subject to rotation, conductors frequently change. Since 1952 the orchestra has been led by 12 young conductors, all professional men who thus had a chance to get further experience in conducting.

### Direction

Commanding Officer and Musical Director of the Seventh Army Symphony Orchestra is Captain Arthur W. R. Shettle. Captain Shettle hails from Colorado Springs, Colorado,

where he received his first training as a violinist. He was graduated from the Juilliard School in 1939 as an applied major, and in 1940, was granted a fellowship at the Juilliard Graduate School. Among his teachers were Dethier in violin and Stoessel in conducting. In 1941, he enlisted in the Army and conducted a number of Army bands. In June 1959, he was appointed to his present position.

Another leading figure of the Seventh Army Symphony Orchestra is advance manager, Sergeant Werner Paul, who shares much of the administrative work connected with the orchestra. Sergeant Paul taught in the Akron (Ohio) Public Schools before he joined the Army.

New conductor of the orchestra is Sergeant Ralph H. Lane, a 26-year-old accomplished musician, who is also a qualified lawyer. A native of Elmhurst, Illinois, Sergeant Lane was educated at the University of Rochester, the Eastman School of Music, and Harvard University; his principal instrument is the French horn.

### Programs

In glancing through the many printed programs presented by the orchestra, we are impressed by their high standard. A typical program presents a complete symphony, a large solo work, usually a concerto presented by one of the artists in the orchestra, and a contemporary American work.

MUSIC TEACHERS and supervisors would perform a good deed by pointing out to qualified school mu-

### FACTS ABOUT THE ORCHESTRA

- Was founded in June 1952 by Corporal Samuel Adler.
- Consists of approximately 65 musicians belonging to an official military unit, the Seventh US Army Symphony Orchestra, with headquarters in Stuttgart-Vaihingen, Germany, and with a commanding officer, first sergeant and administrative staff.
- Is the only US Army Symphony Orchestra.
- Has performed over 800 concerts to a world audience of well over half-a-million persons.
- Has travelled more than 80,000 miles (an average of 10,000 miles per year).
- Has performed in almost every hamlet, town and city in Germany.
- Has made special tours to Italy, France, Luxembourg, the Netherlands, Great Britain, Greece, Austria and Denmark.
- Has appeared on five occasions at the Passau Week's Festival and at the Brussels World's Fair.
- Has employed the talents of 525 musicians and 12 conductors since its organization.
- Broadcasts recorded concerts weekly over the American Forces Network and over station WNYC in New York City.
- Has never performed live in the United States.
- Maintains a concert schedule of nearly 100 concerts per year.

### FACTS ABOUT THE MUSICIANS

- Are regularly trained soldiers with military duties in addition to their functions as musicians.
- Average only 23 years of age.
- Play with the orchestra for an average of 15 months before the completion of their 24-month military obligation.
- Come from about one half of the 50 United States.
- 90% are graduates of American universities or conservatories.
- Have played with such major American orchestras as the Boston Symphony, the Minneapolis Symphony and the Houston Symphony.

# THE INSTRUMENT DOES MAKE A DIFFERENCE!



**Carleton Stewart** writes: "Learning to play should be one of childhood's happiest experiences. Given a good start on a *quality instrument* it nearly always is!

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Carleton Stewart, president of the American Bandmasters Association, directs the Mason City (Iowa) Municipal Band and heads his own very successful music store in Mason City.



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sicians that they can advance their musical career while fulfilling their military obligation. That by becoming members of the Seventh Army Symphony Orchestra, they can travel and perform before European audiences and thus promote vital cultural relations between our country and others. Young men, interested in becoming members of the Seventh Army Symphony, should write to: Captain Arthur W. R. Shettle, Commanding Officer,

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It is hoped that the Army will improve the lot of the Seventh Army Symphony musicians. We believe that this orchestra should have the same status as the special military bands stationed in Washington. Improved status would give members Sergeant-E5 rank with corresponding higher pay from the start. The orchestra would also be provided with normal Army travel allow-

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## PENCHANT FOR PIANOS

**I**T HAS BEEN SAID that W. R. Pierce of Los Angeles, California can lift 10 pianos in one hand. It's not uncommon for him to wear a few, and if he gets the urge he even smokes one.

This of course is explained by the fact that Mr. Pierce is a miniature piano collector, and has more than 200 miniature pianos. This possibly means his is the world's largest collection of this kind.

There are beautiful ones, gimmicky ones; some serve useful purposes, some actually play music by means of music boxes inside them. Some are made of alabaster, others of walnut. Some are gold and some are silver. Then there are also brass, bisque, Dresden china, ceramic, crystal, platinum, ivory, pewter, marble, plastic, glass, rosewood, steel, porcelain, soap and mahogany ones. More than 30 countries are represented in the collection.

Members of MENC who attended the 1958 biennial convention in Los Angeles will no doubt recall seeing this unique collection. Mr. Pierce generously displayed his wonderful hobby, much to the enjoyment of the music educators at the convention.



Carved ivory piano is shown above. This rare item is a one-hundred-year-old antique miniature from China.



Mr. Pierce is shown at right beside his piano-shaped display case which contains some of his miniature pianos. Some are fashioned into cuff links, charms, tie tacks, money clips, earrings and other novelties.

At left is a cross section of some valuable items in the Pierce piano collection.





## MEMO

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FROM—Allen L. Richardsen and Mary B. English

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*important!*

*important!*

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Dept. H



# International Society for Music Education

## *Fourth International Conference and General Assembly*

VIENNA, AUSTRIA • JUNE 22-28, 1961

*Theme: Comparative Studies in Music Education*

**T**HE International Society for Music Education has announced that its fourth international conference and general assembly will be held in Vienna, Austria, June 22-28, 1961.

Significant programs have been arranged with the cooperation of the host organizations and the assistance of the ISME Board of Directors. The Austrian Association of Music Educators (Arbeitsgemeinschaft der Musikerzieher Oesterreichs) will act as secretariat for the conference and as the liaison office between ISME and the Austrian Ministry of Education.

"Comparative studies in music education" is the theme of the conference. Comparative studies will be presented on the following topics:

### **Music Education in the Schools.**

(a) Methods used in teaching music in the elementary school. (b) The general music program in the secondary school. (c) Choral activities in the school. (d) Instrumental activities in the school.

**Technical Media in Music Education.** (a) School Broadcast. (b) Film and Television. (c) Recordings.

There will be lecture-demonstrations on the following themes: Music Education in the Kindergarten; The Music Program in the Elementary School; The General Music Program in the Secondary School; Preparation for Creative Teaching; Technique and Style in the Interpretation of the Art Song; The Role of Improvisation in Music History.

**The Training of the Professional Musician.** (a) Theory and Composition. (b) The training of the voice. (c) The training of the

instrumentalist. (d) Music literature and music history.

**The Training of the Music Educator.** (a) Organization of courses for the training of the music teacher. (b) Types of courses in music, general education, professional education. (c) Examinations and Certificates.

### **Music Activities in Community Life.**

(a) Group instruction in instrumental music. (b) The use of non-standard instruments as preparation for the use of standard instruments by youth and adults. (c) The carry-over of the education program in the schools to adult life.

### **Concerts — Opera — Excursion.**

The Austrian authorities and host organizations will offer to ISME delegates an evening at the Opera and concerts by the world famous Vienna Orchestras. A highlight of the week will be an excursion to the Vienna woods including a visitation to Heiligenstadt, Beethoven's residence.



Music in all forms abounds in Vienna. Shown here is a piano recital given in the Brahms Concert Hall in the Musikvereins building.

**Languages.** The official languages of the Conference will be English, French, and German.

**General Assembly.** A meeting of the General Assembly of the International Society for Music Education will be held during the period of the Conference.

**Conference Building.** Akademie für Musik und Darstellende Kunst und Konzerthaus Wien—Vienna III, Lothringer Strasse 18-20.

**Hotel Accommodation.** Hotel reservations will be made by Cosmos, Vienna I, Kärntnerring 15. Please fill in and return the coupon provided on page 59. Owing to the scarcity of hotel accommodations, members are advised to apply for reservations at the earliest possible date. Reservations cannot be guaranteed after March 15, 1961.

**Membership and Registration Fee.** Membership dues in ISME are \$3.00, and can be sent in care of ISME, 1201 Sixteenth Street, N.W., Washington 6, D.C. Members of the ISME will be entitled to participate in the Conference on payment of a registration fee of \$5.00.

**An International Exhibition,** designed to give participants an idea of the best and most up-to-date materials available for music education, will be on view during the Conference. It will include books, textbooks, published music, musical instruments, audio-visual aids and other materials.

**Registration.** Members who propose to attend the Conference are asked to register as soon as possible and not later than April 1, 1961. Registrations should be sent to Egon Kraus, Secretary General of ISME, Manderscheider Strasse 35, Köln-Klettenberg, Germany.

## MENC AT VIENNA

THERE WILL BE many members of the MENC at the forthcoming meeting in Vienna. It is estimated that there may be as many as 200 music educators from the United States.

Karl D. Ernst, MENC First Vice President, will be the official representative of the organization. Other members of the Board of Directors who will be in Vienna are Hazel Morgan and Theodore F. Normann. Mr. Normann is also a member of the Board of Directors of ISME.

Wiley Housewright, Chairman of the Editorial Board of the Music Educators Journal, will also be a participant in the 1961 meeting in Vienna. Additional news concerning the meeting will be in future issues of the Music Educators Journal.

It is anticipated that during the ISME meeting there will be several opportunities for "get-togethers" of MENC members. Plans for one such occasion are already underway. Ed Borup, MENC member now associated with the U.S.A. Department of State, is currently in Vienna in charge of cultural activities at America House, a part of the cultural program of the Embassy of the United States. Arrangements being made by Mr. Borup will enable MENC members to "get together" at America House.

## ISME JOURNAL

ALONG WITH membership in the International Society for Music Education a subscription is included for the *International Music Educator*, the official magazine of the International Society for Music Education. Published in French, German, and English, articles are of exceptionally high standard.

The November 1960 issue of the *Journal* (the second since its inception in the spring of 1960) provides many provocative articles of undoubted widespread interest.

These articles include: "Some Salient Areas of Comparison in the Training of Music Teachers in Austria, Germany, and the United States of America," by Edmund Cykler, United States; "Music and its Place in Education in India," by P. Sambamoorthy, India; "Teaching Instrumental Playing in Groups," by Salomé Berger, Israel; and "An Approach to Choral Blend and Tone," by Louis M. Diercks, United States.



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Reservations may be made in first, second, or third class hotels (Categories I, II, or III). Category I offers luxury accommodations; Category II, excellent rooms; and Category III, adequate rooms. Prices given here have been converted from Austrian schillings at a rate of 4g to the schilling. Breakfast and taxes are included.

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To make reservations, two steps must be taken: (1) fill in the coupon below and forward to Cosmos Travel Bureau, Karntnerring 15, Vienna 1, Austria; (2) send a deposit of \$8.00 for each person desiring a reservation to the bank in Vienna representing Cosmos. Deposits should be addressed to Account Number 4024/III, Bankhaus Pinschof & Co., Spiegelgasse 3, Vienna 1, Austria. The deposit will be credited to your hotel bill. Confirmation of reservations cannot be made before receipt of this deposit.

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# Are Contests Musical Experiences?

James Paul Kennedy

THE MERITS of competitive music festivals have been debated time and time again. We might spend days discussing literature suitable for contests, mental preparation necessary for those who enter auditions, adequate technical preparation or physiological factors involved. Whether or not we can agree that they are or can be beneficial musical experiences, there is certainly room for much thought as to the necessity for proper guidance for those who wish to perform in auditions.

Webster says, "A contest is a struggle to demonstrate superiority." Thus the word "contest" has had a bad connotation. It brings to mind gladiatorial feats, bull fighting, athletic games or events in which one pits his physical strength against that of another.

Mischa Elman, in an address delivered at the Curtis Institute of Music in Philadelphia, stated:

"I do not believe in music contests as such; I'm opposed to them in principle. Contests have their place in sports where it is possible to see a horse reach the finish line; however, music is not a sport, it is an emotional experience, something that we hear and feel. The fact that a performer wins a music contest does not make him a champion, even though the jury may agree unanimously. The very nature of music makes it impossible to judge performances fairly by contests. I do not recall any artist of the last few decades whose reputation was enhanced by winning a contest. Some years ago in Russia in a competition, Tchaikowsky received a silver medal while unknown composers won the gold medals. In France, Saint Saëns failed to win two competitions for the grand prize of Rome. The winner in each case was a composer who is never heard of now."

It is known that contests played an important part in the affairs of the ancient Greeks. The Spartans required all citizens to study music.

There were contests in music, as well as in athletics, and the victor became a national hero, had a holiday set aside in his honor, was received as a royal guest by the nobility of the state, and was granted full and complete tax exemption for life.

Igor Stravinsky's symphonic epic, *The Rite of Spring*, is based on a medieval pagan rite. The scene is a group of elders, seated in a circle, watching a young girl who had won a contest, dance herself to death. By sacrificing her to the God of Spring, it was believed that crops would flourish, cattle would reproduce, and wives would bring forth many sons.

TODAY, we carry on these ancient contests by selecting bathing beauty queens, Tomato queens, Glassbowl queens, May Day queens, and "you name it" queens. In our modern paganism we also worship the god of fertility by the glorification of the human body. Thus, we choose our Miss Ohio, Miss America, and Miss Universe. Everybody nowadays wants to enter a contest to win a prize. You can now buy cereal boxes with nothing in them but prizes. If you turn in the box tops the company will send you cereal!

We are now engaged in a contest to see who can be the first to orbit a man into space. Someone has said that we can fly faster than sound, but we can't walk up a flight of stairs without puffing. A man may know what is on the other side of the moon, but can't tell what's in the back of his wife's head. If we had spent half as much time on rockets as we have on filter cigarettes, we should now be selling housekeeping lots on the moon. With all our knowledge of the stars we can't even foretell the arrival of spring.

AS CHAIRMAN of a music department in a university, I am on the mailing list of every music publisher and society for the improvement or prevention of anything con-

nected with music. Announcements of various competitions with their rules and prizes come through the mail in such large numbers that we do not have sufficient bulletin board space to display them. In violin, one can enter every conceivable contest from the Queen Elizabeth International Competition in Brussels to the hoedown fiddlers' contest in Nashville, Tennessee. In voice, one can compete in everything from the Metropolitan Opera Auditions to the hog-calling contest in Missouri. In piano, one may compete in the Moscow Tchaikowsky Competition or in the Ohio Music Teachers Auditions. There are grade school, junior and senior high school, college, and post college contests in all phases of music. I cannot think of any activity in music in which there is not some award for which one could contest.

The word "contest" has recently been replaced with a more judicious word, "audition." Contests or auditions imply that judgments are to be made. Thus a person, or group of persons, is selected to choose the superior student, or superior group. Superior in what? This question certainly needs study. The Bible says, "Judge not that ye be not judged." Yet, it certainly does something to a person's ego to be asked to be an adjudicator.

A CONTEST is no better than its judging. To become a judge in Ohio, one has to be placed on an approved list. To be selected, one must have earned a degree from a recognized music school, college, or university, have had five years' teaching experience in schools or colleges, be a resident of Ohio for one year, and be accepted as a specialist in some area. Yet, I know individuals who meet all these qualifications, who are not considered to be thoroughly competent to judge musical performances. Such human factors as indispositions (which may

[James Paul Kennedy is Chairman of the Department of Music at Bowling Green State University, Bowling Green, Ohio. This article is taken from a speech given at the Ohio Music Teachers Association 81st convention.]



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result from a bit of undigested cheese) personal prejudices or tastes in music, and a host of other variable factors, mean that we have not yet devised any foolproof means of adjudication. No judge in his right mind would say after judging a musical performance that he is right. But he should be able to say that he has been honest.

It is well that we think together briefly concerning the purposes of music contests. Undoubtedly, they are for the encouragement and recognition of musical talent, for the raising of standards of performance, and for the inspiration of the participants.

Many people in high places feel that our music programs in the public schools will not stand up under close scrutiny. Or, as one writer said in discussing the many activities in the public schools, we need to stand in front of a full length mirror and consider our bulges. A sculptor was once asked how he made such a splendid statue of an elephant. He replied, "I just chopped off everything that didn't look like an elephant."

I fear that many instrumental classes in the public schools are for the purpose of stocking band programs and that some vocal classes resemble "Girl Scout singing." Both of these activities have value, but certainly a well balanced music program in the public schools must include strings as well as wind classes, a vocal program that teaches literacy, music classes in theory and appreciation, and keyboard experiences at all levels. I am aware that schools must give students social experiences. It may be a fine social experience to perform a piece of music (either as a solo or as a member of an ensemble) at a contest, but we must not confuse sociability with music education. William Schuman, in his address in Kansas City at the 83rd National Music Teachers Convention said, "Let us do our social adjusting privately, unless our musical results happen to be on a sufficiently high plane to demonstrate in public." Each generation must decide which tradition they wish to emphasize from the past. The wisdom of this choice will decide the success of a generation.

**MUSIC** is an art as well as a skill. Music contests tend to emphasize

the skills and ignore the art in music. I would not "soft pedal" skills, for they are most necessary. But they are only outward manifestations of music.

Contests are functions to which parents in a community often rate a school, its principal, and its music teachers, based on the number of "I" ratings which students carry off each year. It is no wonder that under such pressures music teachers become confused. It is what Oscar Levant calls a "Smattering of Ignorance."

The Ohio Music Education Association has adopted a five rating plan. This reads: I—Superior, II—Excellent, III—Good, IV—Fair and V—Poor. In practice, however, this has come to mean a system whereby only the upper three ratings are used. A III has come to mean poor, II—average and I—excellent. Therefore we have no rating for the superior student. This dilemma is due to the notion that in music we feel that every person should have the benefit of music, regardless of talent. So we find the untalented competing with the talented.

*Is a contest a musical experience?*

This depends on how we answer the next two questions. (1) Is the music that is performed first rate? This has nothing to do with whether it is literature for piano, violin, voice, saxophone, tuba, or zither. Rudolf Serkin says, "It is only by chance that I am a pianist. I might have been a violinist, or cellist, or singer. The important thing is the music." The bane of most music teachers' existence is "rock 'n' roll." In reality, it is an indictment of music teachers and educators. For these so-called addicts have rejected serious music, either because we have failed to create in them an understanding of good music, or because our system of education has failed to provide an opportunity for them to become acquainted with good music. I do not mean to infer that there is any bad kind of music. There are, however, poor examples of various kinds. There most certainly is a place for popular, folk, and semi-popular music, as well as motets, art songs, symphonies, and sonatas. There are poor symphonies, bad string quartets, poorly written art songs, as well as trite marches and cheap popular tunes. Shabby

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music usually means a shabby performance. No teacher can avoid being involved in the current discussion today on how and what we teach our youth. If we are honest, we must admit that only the best is of educational value. The money spent in learning an inferior piece of music can be replaced, but the time spent can never be recovered.

(2) Has the experience of performing at a contest been a *learning process*? Has the time been justified? Consider the following: A performance has been given a "II" rating. The mother (not the student) comes in tears asking why her son was given a low rating. Remember a "II" literally means "excellent." When this has been explained by reading the descriptive material pertaining to ratings, and when it has been suggested that the experience of performing and receiving written comments should be the main objectives, she replies, "But John Henry Jr. spent eight long months on that piece." When it is suggested that if he spent that long in preparing that particular selection, perhaps he was not ready to learn a piece of such difficulty, she gives a look of complete disbelief. Some teachers are no more mature than the mother I have just described. They feel that their success can only be judged by ratings their students receive at auditions.

I must point out *again* how flexible judging may be, due to circumstances of personality, personal taste, health and emotional factors. If it were possible to have the identical performance played before two different judges in two different rooms at the same time, one might be judged "superior" by one adjudicator and "good" by the other. This would not necessarily reflect on the competence of the two judges. Both might be sincere, but different conditions of instruments, different acoustics of rooms, and different frames of reference could cause two opposite ratings. If we teachers are honest, we will admit that the majority of our students are not those with sufficient talent or motivation to win contests. I would much rather judge the success of a teacher on how his students sightread, improvise, harmonize, transpose, or how successful that teacher is instilling a love for the music studied.

If the experience of playing for an adjudicator has given a student a renewed zest for hard work, then this experience has been beneficial. If it has given the student a feeling of smugness or superiority over his fellow contestants, then the experience has been detrimental. I know of no fine musician who feels superior. No man who says, "I'm as good or better than you," believes it, unless he's ignorant. The claim to superiority is usually made by those who feel inferior. Those who possess gifts must not be possessed by these gifts. Einstein said, "Let every man be respected, but no man idolized."

A JUDGE who gives a high rating without the performance meriting this rating is contributing to musical delinquency. There is no parallel in any other area like that in the vocal field. In no other case is the mere possession of an instrument considered adequate for the reproduction and interpretation of music.

The fact that Mr. Jones owns a piano does not justify the claim that he considers himself to be a pianist. But the fact that Mrs. Jones uses her voice for speech and occasionally for singing, often warrants her to consider herself a vocalist. There is no virtue in the possession of a beautiful voice. It is a gift of God through the genes of parents or through a freak of nature.

Many voice students who enter music contests are given "I" ratings on the basis of their God-given quality. Some of these students do not know the key or time signatures of the songs they sing. They can't manage one note of the accompaniment and some have had the selection taught to them by rote two weeks before the contest by some kind, but misguided person. Contrast this to the pianist who practices for two months on a selection requiring a tremendous coordination of hands, wrists, arms, feet, and eyes, requiring the reading of two clefs, and an understanding of the complicated arithmetic of music. The pianist may receive a "II" rating while the vocalist receives a "I" rating. This vocalist, after receiving superior ratings and having been told by teachers and loving parents that he should be on the concert stage, may appear on a college cam-

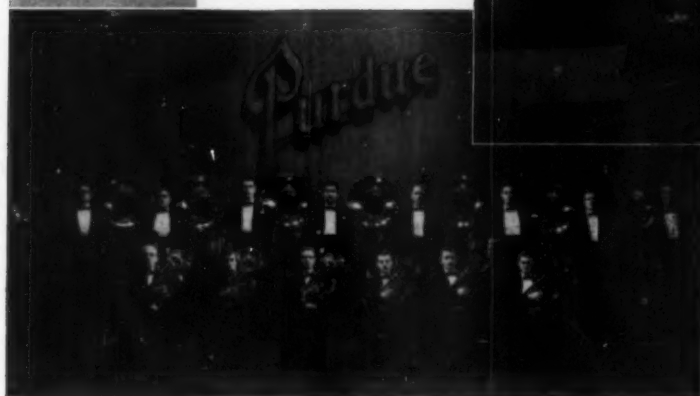




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pus, wearing his medals, to become a voice major. Music schools cherish the thought of having talented vocalists on their campuses, but the chance of success for that vocalist is slim unless he fortifies his vocal training with heavy doses of piano and language. Judges are often most impressed with the quality of a musically sensitive accompanist. A singer that is drowned by his accompanist has little chance for a "I" rating. For some strange reason, many vocalists resent being drowned. Others don't know they are being drowned. Some I know deserve to be drowned.

To summarize, I wish to make the following points:

1. We teachers must counsel students as to whether they are musically eligible to enter a contest. Some definitely should be allowed to audition. I doubt that this is the place to practice democracy. I have long felt that allowing youth the privilege of deciding whether they should brush their teeth, go to church, stay out late at night, practice their instruments, or prepare their homework is suicidal freedom. Democracy is qualitative as well as quantitative.

2. We teachers must discourage students from entering contests who are overly sensitive about the possibility of failure. Many are emotionally charged so that the experience of a public performance before a judge may militate against the cause of music in their life. I do not refer to common-place nervousness. We all tend to become less than tranquil when we exhibit our talents before others. The

case of the singer in his shower is well known. Have you seen the cartoon of the man sitting in a bathtub in Carnegie Hall, singing German Lieder? In the audience one lady was saying to another, "Isn't that a strange sight?" The other answered, "But he sounds better."

3. We teachers should discourage students who can't take criticism from entering contests. This form of immaturity will cause embarrassment to participants, teachers, and adjudicators.

4. We teachers, in preparing students for contests, must present a varied diet of literature chosen from Baroque, Classic, Romantic, Impressionistic, and Contemporary periods. Early in my teaching career I had a beginning student who wished to study piano so that he could master a piece which was obviously much too difficult for him. After considerable pressure I agreed to allow the student to study this selection. When, after one semester it was not mastered, he continued through most of the second before the selection began to assume proportions which the composer intended. The tuition per semester in this small college was \$50.00. Years later this student told me that whenever he came home for a visit, his father's favorite remark was, "Son, sit down and play that \$100.00 piece." Variety of literature is as important to musical growth as is a varied diet of food for physical growth.

5. We teachers, in preparing students for contests, must instruct them in proper methods of practice. A pattern of conscious direction, which integrates their efforts, must be established. So often practice results in so little. Much of it is a form of unconscious activity which results in hysterical performances. For, suddenly in performance the students become conscious. It so alarms them to discover rhythms and harmonies which they never



AVENUE OF COMPOSERS was the street designation in late November when G. Schirmer opened their new, complete retail music center on 49th Street between Fifth and Madison Avenues in New York City. Rudolph Schirmer, vice president of G. Schirmer, Inc. and grandson of the firm's founder, and Stanley Adams, president of the American Society of Composers, Authors and Publishers change the sign for the event arranged with the city to honor America's native composers.

G. Schirmer is also celebrating the hundredth anniversary of its founding. As a part of the celebration, two United States composers have been commissioned to write special works. Samuel Barber has written the First Piano Concerto. The Second Symphony by Easley Blackwood will be given its premier performance by the Cleveland Orchestra, George Szell, conductor, in February, 1961.

noticed before, that they lose all sense of the "sweep" of music. Some are so visibly shaken that it is the turning point in rejecting all public performances. A conscious, careful means of practice will mean that in performance they can be either unconscious or conscious without disastrous results.

I am not making a plea for technical gadgetry, but there must be some specific means of intelligent practice suggested. The ability to organize their powers of observation will enable students to develop a feeling for the wholeness in music. Technique is of no use unless it is combined with musical knowledge.

6. We teachers must emphasize that the first prerequisite of a successful performance is an adherence to the score. The honesty of a student in reference to the composer's wishes in pitch, dynamics and musical arithmetic will not quench or stifle musical feeling. Students must be taught to work freely within this harness.

THE BEST TEACHER is one that shows the student what he can become. One of the most effective means of establishing mental imagery is for the teacher to demonstrate. This implies that teachers should be capable of performing for students. I am always suspicious of teachers who don't play or sing.

A prominent doctor, who was asked how he happened to choose medicine as a career, said, "As a small boy my younger brother took very ill. The doctor was sent for and came as fast as horse and buggy could transport him. As the doctor entered, I hid behind the sofa on which my brother lay. Here I observed my anxious parents and the country doctor with knitted brows, hovering over my sick brother. Finally, the doctor arose and said, 'You need not worry, the child will get well.' A heavenly light fell across the faces of my parents, which was wonderful to behold. I decided then, as a child, to bring light to the faces of others through service in medicine." Our goal as music teachers must be through the service of teaching, to bring vision and light to as many as cross our thresholds.

Are contests useful musical experiences? Like gunpowder, they can be destructive. However, through proper guidance, performing before a competent adjudicator can be a rewarding experience. We must have both a hunger and a love for music: Hunger for a creative approach in our teaching and a love for fine music. We must radiate a satisfying philosophy of life and a quiet dedication by being attuned with our creator.

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# A Collection of Rare Straussiana

Helen Hirsch

IT WAS IN 1886 that Johann Strauss Jr., the Waltz King, then at the height of his fame, consulted my grandfather, Nat Gruenwald, M.D. After the consultation, the two men chatted over a glass of wine. Grandfather called in his daughter Ann, then 10 years old, and introduced her to the maestro. Smiling, she dropped a curtsy and unhesitatingly sat down at the baby grand. Looking shyly at Strauss, she started the introduction to the *Blue Danube*. Deeply engrossed in her playing, her girlish body swaying with the lilting waltz, she seemed unaware that Strauss, who had taken her brother's violin, accompanied her. When she had finished, hot-cheeked and flushed, he patted her, and said with a kind smile: "Some day, this young lady will play in my orchestra."

The next day, there came a big package from Strauss containing illustrated first prints (not only his own dance music, but also those of his father and his two brothers, Josef and Edward).

Another big box was filled with the so-called "ladies' gifts"—those miniature, toy-like *Souvenirs de Bal* that were handed to the ladies when they entered the ballroom. There were tiny models of the first railroad car in Vienna (1836), Morse apparatus, the first telephone; there was the replica of a tiny fire-proof steel safe, there were derricks and a tiny electric bulb and many, many others. Hidden at the bottom of each was the silken dance booklet enumerating the dances played, which more often than not listed first performances by the Strausses.

The maestro's visit, the package, the encouraging words—all this laid the foundation not only to mama's

(Helen Hirsch is feature editor of *The Standard* in Jersey City, N. J. A native of Vienna, she won her Ph.D. at the Vienna University and served as court interpreter with a command of six languages. She is also a pianist and free lance writer who has contributed articles to "Musical America," the "Music Journal" and many other leading periodicals. She has one of the largest collections in the United States of first and early editions of the Strauss family, of Lanner and their contemporaries as well as unique mementoes relating to the dance music in the 19th century.)



Johann Strauss the younger.

long friendship with "Uncle Jean," but also to the building up of a large collection of Straussiana, not even duplicated by the collection in Vienna's gothic city hall.

The waltz has made Vienna famous—Vienna, the gay city of laughter, song and the Strausses. The smiling city of lilt and music is no more. But there has always been the doctrine of escape. People turn to the world of the waltz—the paradise of the Strausses—to forget for a while the tense world situation and its grave threats. Today, the lilting melodies of the *Blue Danube* and the checkered shadows of the *Vienna Woods* in three-quarter time have come back into fashion—into the fast-living, danger-fraught time of the atom bomb.

## Vienna in 1866

THE VIENNA of 1866 was an unhappy, miserable city that seemed to have forgotten to laugh; the smashing military defeat inflicted by Prussia had brought unheard-of misery, famine and poverty in its wake.

In this very same year, the conductor of the Men's Choral Society, Johann Herbeck, asked Strauss to compose a choral waltz. Strauss readily complied and after completion, sold the waltz to his publisher Spina for 50 Gulden. On February 13, 1867, in Vienna's Dianasaal, the

*Blue Danube* was sung and played for the first time. It was an immediate success, although none of the listeners in the packed house could have foretold the triumphant position this waltz would take some day not only in Austria's music history, but in the dance music of the whole world.

The early print I have in my collection was published nine years after the first prints rolled off the presses. It is of great interest, not only because it presents a colored picture of the majestic stream, but because the inside cover contains the later deleted text of the political songs. Twenty-three years after publication the text was suddenly withdrawn and replaced by Franz von Gennerth's poetic description of the majestic slowly rolling waves ("Donau so blau . . .").

Strauss had become the "Pied Piper" of Vienna; for the inexhaustible musical genius of Strauss caught the very soul and heart of Vienna.

## America 1872

IN Boston and New York, a giant chorus of 20,000 singers and 1,000 instrumentalists, under the baton of a bewildered Strauss, played the *Blue Danube* which was received with jubilant applause.



The author's mother, who played for Johann Strauss.



Two rare music books published in the United States at this time are in my Straussiana collection: the smaller one, cloth-bound, was published by White, Smith Music Publishing Co. (Boston, New York, and Chicago) with a picture of a bearded Strauss on the cover. It contains 22 of his most famous waltzes and polkas and one march (*Cirquesian*). Beneath the table of contents, there follows the boastful statement: "Over 100,000 copies sold. P. S. This book contains all the popular dance music by Johann Strauss of Boston Jubilee fame. These pieces can be had separately with likeness of the author." Strange to say, the volume also contains a waltz *Sounds from Boston* not mentioned in the classic (and very rare) standard "Flamme Listing," (Breitkopf & Haertel, 1898). "Flamme" is a booklet of 88 pages and represents the most complete record of the music by Strauss, Father and Son, and by his two brothers Josef and Edward, plus some music by I. Strauss (no relative) of Paris (1806-1888).

The other edition, with a likeness of Strauss inside, bearing the facsimile of his signature, was published by Ditson & Co., Boston, 1872. It boasts: "Nearly all of the pieces in this collection are by Johann Strauss and many of them were played with great effect under his direction at the recent World's Peace Jubilee Concert in Boston and in his concerts in New York. A few of the waltzes, however, are selected from the choicest compositions of his father and his brothers."

To begin with, a Strauss collector wonders about the "Manhattan Waltzes" which have no opus number and are not listed in *Flamme*. Some compositions, strange to say, state enigmatically "by Strauss" (without any first name); among them is the *Sultans Polka* by Strauss de Paris. Another unlisted composition attributed to Johann Strauss, the *Waltz King*, is the *New York Waltz* published in the *Herald Tribune* on October 14, 1894.

#### "Gartenlaube Waltz"

THIS is another rarity in my Strauss collection. It is marked Opus No. 461 (not listed in *Flamme*) and is dedicated to the "Readers of the *Gartenlaube*," a famous German magazine for women (corresponding to *McCall's*

Among the treasures of the author's collection is the rare edition of "The Beautiful Blue Danube."



The three Strauss brothers amused Vienna when they composed "Trifolien." The author prizes the edition of these waltzes which is reproduced at left.

here). The waltz was printed in a limited edition exclusively for the subscribers to the *Gartenlaube* and bears the imprint of publisher Gustave Levy, Johann Strauss' friend when they studied together at the Vienna Polytechnicum. This sleeping beauty, together with many others, would well deserve to be roused from sleep by the baton of a Prince Charming.

#### Johann Strauss and Company

IN 1865, the three brothers Strauss, Johann Jr., Josef, and Edward, decided to write a waltz together entitled *Trifolien*. Dedicated to the "Committee of Artists, Hesperus," it had its premiere exactly two years before the *Blue Danube* on February 13, 1865, at a ball held at the famous Dianasaal in Vienna.

The finely engraved cover of my rare first edition shows a giant contrabasso on which four goblins, in the checkered fool's dress of, a gay carnival, play dance music for

the guests. In the background some young couples swing in a merry dance.

The introduction was written by all three brothers together. Each of the following three waltzes, however, solemnly bears the full signature: Waltz I bears the signature of Maestro Johann, Waltz II of Josef, and Waltz III of Edward, called "The Gay." But out of the old yellowing pages one may evoke the happy smile of the three brothers when they decided to sign their names to show their enthusiastic friends in Vienna "who wrote what."

It was a harmless, happy Carnival joke which the Viennese adored and which was talked about and commented on for weeks and months. Spina's busy presses could not print enough copies of this charming joke which marched triumphantly through concerts and balls. The one-third royalties for each of the brothers by far surpassed the box

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office success of many "single-authored" master waltzes.

Despite all this, Strauss and Company repeated this joke only once again in their *Schuetzenquadrille* (Quadrille of the Marksmen), premiered on July 28, 1868, in the Vienna Volksgarten. Though a brilliant triumph, it could not measure up with *Trifolien* mainly because this was a waltz.

AMONG the hundreds of first prints in my collection, let me mention Johann Strauss' father's (1804-1849) *Remedy Against Sleep*, a famous waltz so packed with lilting rhythm that the ball where it was premiered lasted till 4 a.m.

But besides the hundreds of first prints of the Strausses, besides music by contemporaries of the Strausses (representing a highly interesting picture of Vienna's music and song in the 19th century), besides many rare Strauss mementoes, besides old lithographed ball invitations (one of them dated February 1848 proudly announces "Conductor Johann Strauss in person" meaning Strauss père, of course, who died a year later), the history of balls in Vienna comes to life anew in the collection of nearly 3,000 ladies' gifts starting in 1834 and going to 1938. Every new invention found its reflection in these souvenirs.

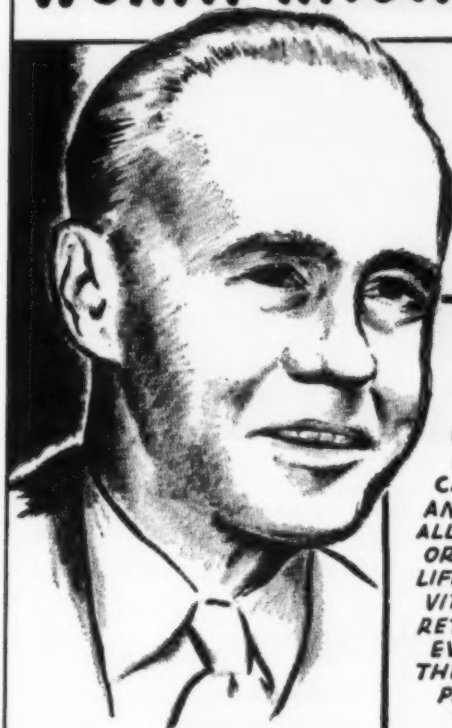
When the first fire-proof safe was invented, a shining miniature model with tiny money bags was handed to the ladies and the dance booklet announced the première of *Feuerfest* (Fireproof), a polka by Josef Strauss. The first railroad car, Vienna's first Ferris wheel in the Prater, even the first electric street light—these and countless other innovations faithfully mirror an era of stupendous technical progress. A silver beaker (en miniature) recalls the prototype from which Emperor Franz Joseph I sipped wine when attending the Gala Ball of the City of Vienna.

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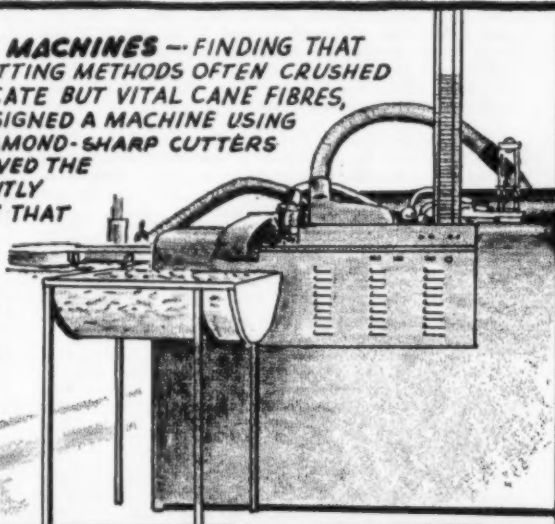
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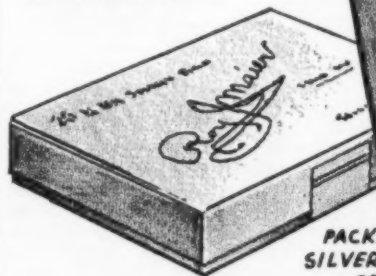
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# Maestro Franz Liszt at Weimar

*A New Teaching Film from "Song Without End"*

THE LISZT FILMS, "Virtuoso Franz Liszt as Composer" and "Maestro Franz Liszt at Weimar" were both excerpted from the original Columbia Pictures release, "Song Without End," produced by William Goetz. The production of the excerpted films makes two important additions to the music listings of Teaching Film Custodians, Inc.

Cooperating with the Teaching Film Custodians, Inc., is an MENC Committee consisting of the following: Richard C. Berg, Director of Music, Yonkers Schools; Clarke Maynard, Music Department, Kensington School, Great Neck, Long Island, New York; Norman Phillips, Music Supervisor, Hempstead, New York; Helen Grant Baker, Music Education, Elizabeth, New Jersey; Helen Plinkelwisch, Music Education, Garden City, New York; Lilla Belle Pitts, Teachers College, New York; Vanett Lawler, MENC, Washington, D.C.

General supervisor is John E. Braslin, of Teaching Film Custodians, Inc., which is a non-profit educational service, started some twenty years ago. The first three films were "The Schumann Story," adapted from MGM's "Song of Love," "The Great Waltz" and "Inside Opera with Grace Moore," adapted respectively from "The Great Waltz" and "One Night of Love."

The teaching guide for "Maestro Franz Liszt at Weimar" is reprinted here. The guide for "Virtuoso Franz Liszt as Composer" was reprinted in the November-December issue of the Music Educators Journal.

Teaching Film Custodians, Inc., films can be rented from film libraries in various states. Full information can be secured by writing to: Teaching Film Custodians, Inc., 25 West 43rd Street, New York 36, New York.

License fees for the "Maestro" film: \$100.00 for three years; \$120 for five years. Fees for the "Virtuoso" film: \$150.00 for three years; \$180.00 for five years.

Daily rental price and information as to nearest source of film will be supplied by Teaching Film Custodians, Inc. The guides are supplied on 8½" by 11" sheets punched for ring binders. Quantities of the guide sheets will be supplied free of charge by Teaching Film Custodians, Inc. Write directly to the New York address given above.

## Description

In 1848 Franz Liszt goes to Weimar as Hofcapellmeister (director extraordinary of the court musical program). He is introduced by his patroness, the Grand Duchess Maria Pavlovna, to the court art director. The director, a classicist, is critical of Liszt's sponsorship of musicians of the "new progressive school" of romanticism. Trusting Liszt's musical judgment, the patroness favors his views when he proposes to produce the opera *Tannhauser* by Richard Wagner. As the production is in rehearsal, Wagner comes to Weimar as a political refugee from Dresden on his way to Switzerland. He entrusts the manuscript of his new opera *Lohengrin* to Liszt.

The Princess Carolyne Sayn-Wittgenstein, who was a guest of the Grand Duchess and a sincere admirer of Liszt's talents as a composer, urges him to devote more of his time to his own composition rather than to concern himself with furthering the careers of others. Liszt tells her that he wants to serve music by bringing the works of geniuses like Wagner to more people. The excerpt concludes with a scene from *Tannhauser* being performed at Weimar under the direction of Liszt.

## Objectives

1. To provide a background for music appreciation through a dramatization of events in the life of Franz Liszt as Hofcapellmeister at Weimar.



2. To demonstrate Liszt's unselfish dedication to music in his recognition of the genius of Richard Wagner.

3. To illustrate the social and artistic background of this period in Liszt's career.

4. To motivate study and discussion of the influences on Liszt's life and works.

## Placement

Elementary: Music appreciation.

Secondary and College: Music appreciation and music history.

## Teaching Notes

### The Artist in Nineteenth Century Society

From the time when the Grand Duke of Weimar invited Goethe, the foremost German poet, to his court in 1775, the Duchy of Weimar was famed as a center of European culture. In 1848 the Grand Duchess Maria Pavlovna, an able and intelligent woman, sought to revive the artistic influence of her court by appointing Franz Liszt as music director extraordinary at Weimar. The period of eleven years that Liszt remained at Weimar marks a turning point in the history of the arts.

Until this time, musicians, painters and writers were sponsored by the nobility. Works of art were enjoyed and appreciated by a limited circle of patrons. Artists who were patronized by the court were encouraged to pursue their interests without having their inspirations daunted by economic problems. The system of royal or noble patronage unquestionably benefited mankind. It enabled geniuses such as Mozart and Goethe to flourish, and there was virtually no other audience for an artist than the nobility, because of the economic and educational status of the general public. On the other hand, the system tended to isolate artists from the life and the world about them. The advancement and development of artists depended largely upon the aesthetic sensibility of the patrons. The conservatism of the patrons also tended to inhibit any experimentation in the arts and to favor adherence to classicism.

Following the French Revolution and the overthrow of successive monarchies in the rising tide of republicanism throughout Europe, the role of the royal or noble courts as patrons of the arts declined. Artists were obliged to "go to the people" for recognition and support. Art became the concern of the public at large. Artists were no longer constrained to create to please a patron. Within the limits of their ability to earn their bread, they were free to explore new methods of expression. The increasing emphasis on personal expression as differentiated from the abstractions of classicism meant the emergence of romanticism.

This movement had begun when Liszt first went to Paris as a teen-age prodigy. He successfully won fame and fortune as a performing artist without patronage. When he accepted the post at Weimar, he did so in the manner of a modern, recognized artist accepting a fellowship, without any restrictions upon his integrity of expression. It is greatly to the credit of the Grand Duchess



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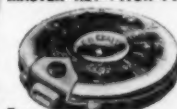
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that she willingly gave Liszt such a free hand in the interest of music. She supported his recognition of Wagner's genius and enabled him to produce not only *Tannhäuser*, but also *Lohengrin* and *The Flying Dutchman*.

Weimar was one of the last of the courts renowned for enlightened patronage of the arts, and Liszt was one of the last of the great geniuses who enjoyed such patronage.

#### **Liszt's Role in the History of Music**

**As a Virtuoso:** It is claimed that Liszt had greater skill and power at the piano than any other musician before or since. Chopin said that Liszt transported him into another world, and that he would like to steal from Liszt the way to play his own etudes. Clara Schumann wrote: "We have heard Liszt... He can be compared to no other virtuoso... he arouses fright and astonishment, his passion knows no limits." Her husband, Robert Schumann, the great composer and critic, said of Liszt, "How extraordinarily he plays, how daringly and madly, and again how tenderly and airily. He appears to me every day mightier."

**As a Composer:** During the eleven years he remained in Weimar as Hofcapellmeister, Liszt applied himself diligently to composition. In this period he wrote many of the symphonic poems and rhapsodies for which he is most famous. He was a prolific composer, having published more than 1300 works throughout his lifetime. His outstanding talent as a composer was the inventiveness of his themes. Concerning Liszt's inventiveness, Saint-Saëns said: "Who would have dared to do otherwise than Haydn, Mozart and Beethoven—Liszt dared it." The genius of his inventiveness is attested by the fact that Wagner and other contemporaries frequently transposed Liszt's themes into their own works. Wagner frankly borrowed themes from Liszt's *Faust* Symphony and incorporated them in his own Ring operas. Liszt never resented this, and even stated his pleasure that Wagner expressed them more skillfully than he himself could.

The range of Liszt's interests was universal. He composed a variety of works, ranging from improvisations to symphonies. Among his compositions, the following are outstanding.

- (1) Symphonic Poems—"Hungaria" and "Orpheus"
- (2) Symphonies—"Divina Comedia" (Dante) and "Eine Faust Symphonie"
- (3) Sacred Music—"Missa Solemnis" (Graner Messe), Psalms XIII, XXIII
- (4) Oratorios—"The Legend of St. Elizabeth," "Christus"
- (5) Concertos—Concerto No. 1 in E Flat, Concerto No. 2 in A, *Todten-Tanz*
- (6) Pianoforte Solos—Hungarian Rhapsodies, "Douze Etudes d'Execution Transcendante"

**As discoverer of others' talent:** Liszt probably did more for his contemporary composers than any other artist in the history of music. The excerpt reveals his unselfish dedication to the works of Richard Wagner. He made it possible for the compositions of many of his contemporaries to be heard, and he never was jealous of their success. The excerpt illustrates his recognition of Wagner's genius. Additionally, Brahms, Chopin, Grieg and Rubenstein all benefited by his sponsorship.

Of his generosity and consideration of other composers Wagner wrote: "Those who realize the terrible callous selfishness of our social life, and especially the lack of sympathy in the mutual relations of modern artists, cannot but be struck with wonder at the treatment I experienced from this extraordinary man."

#### **Projects and Discussion Topics**

1. Play a recording concert of Liszt compositions as a basis for discussing his works.
2. Assign students to report on: (a) Liszt's Contemporaries and Their Works; (b) Three Great Musicians Who Influenced Liszt; (c) Weimar As a Center of the Arts.
3. What comparable centers of the art of music are located in the United States? Discuss the programs of these centers. Perhaps your music teacher or director, or a person in your community has attended one of these centers. Invite this person as a guest speaker to describe a visit to a music festival.
4. Play a recording of Wagnerian opera (*Tannhäuser*, *Lohengrin*). Learn and play such passages as "The Pilgrim's Chorus."
5. An American girl named Amy Fay was one of Liszt's pupils. She wrote a book about her experiences titled "Music Study in Germany." Look up and report on her book, or on references and quotations from it in standard biographies of Liszt.
6. If possible plan a field trip to an opera (preferably Wagnerian) or to a concert.
7. Referring to music texts and song books, study themes of Liszt's works.
8. Enable pupils to play simplified Liszt themes on the piano or other appropriate instruments.
9. Define "classicism" and "romanticism" in music. Prepare reports on the emergence of romanticism.
10. The Princess Carolyne Sayn-Wittgenstein is portrayed in the excerpt. Assign students to prepare reports on the Princess's influence on Liszt's life and works.

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Page 75

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# MENC North Central Division Meeting

## and Ohio Music Educators Association

### Columbus, Ohio, April 6-10, 1961

Convention Headquarters: Deshler Hilton and Neil House Hotels

**O**HIO'S CAPITAL will be host city for the joint convention of the MENC North Central Division Conference and the Ohio Music Education Association. Members will attend from the states of Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin.

#### Program Features

Clifton A. Burmeister, president of the MENC North Central Division, and E. Richard Shoup, president of the Ohio Music Education Association, announce the following program features.

**General Session.** A general session will feature the Midwest Program on Airborne Television which opens new educational television opportunities to six Midwestern states. This session will be conducted by Delores Dudley of Hagerstown, Maryland.

**Special Sessions** include: Music for Preschool and Kindergarten Children; Community Music; The Brass Choir; Creative Dance, an Approach to Music Appreciation; Improving Performance through Improved Conducting; Planning a Comprehensive Music Curriculum for Secondary Schools; Rehearsal Techniques for Understanding the Musical Score.

**Elementary Level**—Chorus; General Music; Music Materials; Curriculum Development; Listening in Elementary General Music.

**Junior High School Level**—General Music; Function of the Junior High School Band; Development of Over-all Music Curriculum; Orchestra for Junior High School. Junior High School String Symposium; Training the Boy's Junior High School Voice.

**High School Level**—General Music; Pre-college Experiences for Music Teachers; Rehearsal Techniques for

High School Band; Sight Reading; Period Music; Realistic Approach to High School Music Productions; Administration of High School Music in Cities Under, Over and Between 50,000 and 100,000 Population.

**Higher Education Level**—Music Education at the Graduate Level; String Program in the University; General Music; Instrumental Instruction; and Teacher Preparation.

**Concert Hours.** Eight special concerts have been planned. Performing groups will include Capital University Chapel Choir, Columbus, Ohio; Cleveland (Ohio) Teachers Orchestra; Elkhart (Indiana) High School Symphony Orchestra; Findlay (Ohio) All-City Sixth Grade Choir; Fostoria (Ohio) High School Boys Ensemble; Flint (Michigan) Junior College Choir; Gamble Junior High School Orchestra, Cincinnati, Ohio; Jordan Ballet and University Wind Ensemble of Butler University; Manchester College Choir, North Manchester, Indiana; The Michigan Chorale; Northwestern University Choir; Northwestern University Symphony Orchestra; Oak Hill High School Band, Converse, Indiana; Oakwood High School Band, Dayton, Ohio; Ohio All-State High School Orchestra; Ohio State University Band; Park Junior High School Boys Chorus, Oshkosh, Wisconsin; Parma (Ohio) Senior High School Orchestra; Purdue University Symphonic Band; Sterling Morton High School Band, Cicero, Illinois; University of Illinois Women's Glee Club; Wabash College Men's Glee Club; Washington High School Choir, Massillon, Ohio.

**Conference Breakfast.** The speaker for this traditional event will be Tennyson Guyer, Public Relations Director of the Cooper Tire and Rubber Company and member of the Ohio Legislature.



Planning the convention: General Chairman, Harold H. Eibling, Superintendent, Columbus (Ohio) Public Schools; Clifton A. Burmeister, North Central President; and Directing Chairman Joseph L. Davis, Executive assistant to Mr. Eibling.

**Music Education in the 1960's** will be the topic of an address by Allen P. Britton, National President of MENC.

**Host City Night** will feature the Columbus All-City Festival.

**Teachers' Band, Orchestra and Chorus.** On Monday afternoon, April 10, a concert will be given by the North Central Teachers' Band, Chorus and Orchestra groups, which will rehearse together throughout the four-day meeting.

**Lobby Sings** will be held each evening at the Deshler Hilton Hotel.

**Cooperating Organizations.** The American Choral Directors Association will hold their annual meeting at the Deshler Hilton, April 5 and 6, in conjunction with the North Central meeting. Other organizations include College Band Directors National Association and American String Teachers.

**The Music Industry Council** will provide an attractive and comprehensive exposition of materials, equipment and services.

**Local Convention Committee:** The administrative staff of the Columbus Public Schools is in charge of local arrangements: General chairman, Harold H. Eibling, superintendent of schools; directing chairman, Joseph L. Davis, executive assistant to the superintendent; vice chairman, Kenneth Keller, director of music education.

**Program Schedule and Hotel Accommodations.** An outline of the program schedule and hotel reservation blanks will be mailed to members.

**For Additional Information** write to Music Educators National Conference, Washington 6, D. C.



# MENC Southern Division

## and North Carolina Music Educators Conference

Asheville, North Carolina — April 20-22, 1961 — Convention Headquarters: City Auditorium

THE BEAUTIFUL mountain city of Asheville will be the setting for the joint convention of the MENC Southern Division meeting and the North Carolina Music Educators Conference. Members from Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia.

David L. Wilmot, president of the MENC Southern Division, and R. Glenn Starnes, president of the North Carolina Music Educators Conference announce the following program preview:

**Preconvention Activities** will feature "Asheville Day," a courtesy in-service day for Asheville teachers; a supervisors' round table to which all music supervisors and college teachers of supervision are invited; a state officers assembly; and a joint dinner meeting of the Southern Board of Directors and the NCMEC Executive Board.

**Special Events:** Western Carolina folk music and ballads; a children's concert by the North Carolina State Symphony, Benjamin Swalin, conductor; and a concert of music by the Ford Foundation composers located in the Southern Division.

**General Sessions:** "Music Education in the Emerging America," an address by Max Kaplan of Boston University; "The Conant Reports and Music Education," an address by Eugene Youngert, senior associate, Conant Studies.

**Special Sessions:** Composing for School Music Organizations; Educational TV, a roundtable; Materials for Piano Activity Groupings; Choral Diction; String Ensemble Literature; Literature for Unaccompanied Wind and Percussion Solos; Performance and Critique of Piano Ensemble Literature; Musical Experience through Group Performance; Recruitment of Music Teachers; Music and Art as Related

Activities; Recent Film Releases; the College Instrumental Teacher; Learning Musical Skills by Ear and Eye.

**Elementary Sessions.** Gladys Tipton, professor of music education, Columbia University, will conduct two sessions. Among the topics discussed will be "The Elementary Curriculum in Action," and "Children's Concert Preparation through Classroom Listening Experiences."

**Junior High School Sessions** will include "The Student, His Curriculum, His Music;" "Priority Values for the General Music Class;" "Priority Values for the Junior High School Music Teacher;" "Priority Values for Performance Classes (a) Chorus (b) Orchestra;" "Priority Values in Band Rehearsal."

**High School Sessions** will present programs concerning curriculum, criteria for effective instruction for performing groups; rehearsal techniques (a) choral (b) instrumental; curriculum for non-performing students.

**Higher Education Sessions** will present "The Responsibilities of Institutions of Higher Learning to the Musically Underdeveloped Community" and "Desirable Competencies for Students Entering Music Education."

**Sessions on Research:** Recognizing the gap that exists between research and its utilization, the Southern Division Research Committee will present significant studies relative to the various aspects of music and education.

**Student Activities.** A reception for student members and college alumni will be held, as well as a business meeting for student chapter sponsors.

**Lobby Sings** will be held each evening at the Battery Park Hotel.

**Piano Sessions:** Contemporary Music for Piano; Vitalizing Piano Study; and Teaching Teen-Agers Piano: Technique and Repertoire.

**North Carolina Night** will be the occasion of a gala concert by the North Carolina All-State Orchestra, Choir, and Band. Conductors will be J. Frederick Mueller, orchestra; Wiley L. Housewright and Dallas Draper, chorus; Earle Slocum and Bernard Hirsch, band.

**Performing Groups** will include: Andrew Lewis High School Choir, Roanoke, Virginia; Mississippi Southern Youth Orchestra, Hattiesburg, Mississippi; Greensboro (North Carolina) High School String Quartet; North Fulton Special Choir, Atlanta, Georgia; Burlington (North Carolina) First and Second Grade String Quartets; American Arts Trio, Morgantown, West Virginia; Maryville College Choir, Maryville, Tennessee; East Carolina College Band, Greenville, North Carolina; Great Bridge High School Band, Norfolk, Virginia; Chattanooga (Tennessee) High School Orchestra; Henry Clay High School Orchestra, Lexington, Kentucky; Greensboro (North Carolina) High School Band; East Atlanta (Georgia) Elementary School Band; Fisk University Jubilee Singers, Nashville, Tennessee; North Carolina State Symphony, Chapel Hill; Winnsboro (South Carolina) Elementary School Choir; Florida University Women's Glee Club; Monroe (Louisiana) Youth Orchestra; Parkland (Kentucky) Junior High School Band.

**The Conference Banquet** will be addressed by MENC National President Allen Britton. His subject: "Music Education in the Nineteen Sixties."

**Local Convention Committee.** The administrative staff of the Asheville Public Schools is in charge of local arrangements: general chairman, W. P. Griffin, superintendent of schools; directing chairman, O. L. Norment, assistant superintendent of schools; vice-chairman, Edward D. Benson, director, music education, Lee Edward H. S.

**Cooperating Organizations:** National School Orchestra Association; American String Teachers Association; American Choral Directors Association; National Interscholastic Music Activities Commission; National Association of College Wind and Percussion Instructors; College Band Directors National Ass'n.

**Music Industry Council** of MENC will provide a comprehensive display of music materials and instruments.

**Program Schedule and Hotel Accommodations:** For room reservations, write to the Convention Bureau, Box 2810, Asheville, North Carolina. Program schedules will be mailed to members in early January.

**Election.** See report of the Nominating Committee, page 22.

**For additional information** write to Music Educators National Conference, 1201—16th St. N.W., Washington, D.C.



SOUTHERN DIVISION CHAIRMEN met in Atlanta, Georgia to plan for Asheville meeting. Seated: Earl E. Beach, chairman, SMENC State Officers Assembly; Ella Cooke Nease, elementary co-chairman; Margart S. Haynes, student member chairman; David Wilmot, president Southern Division, MENC; Carolyn Day, senior high chairman; Ernestine Ferrell, junior high chairman; C. J. Hesck, administration/supervision chairman. Standing: Don Robinson, Asheville Day chairman; Wiley Housewright, higher education chairman; Dan Hooley, piano chairman; Richard Feasel, NIMAC chairman; T. C. Collins, research chairman; Robert Van Doren, lobby sing chairman.

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## Collegiate newsletter

MENC Student Chapter  
Northeast Missouri State  
Teachers College  
Kirksville, Missouri

**A**LMOST 400 more students have enrolled in MENC student chapters for the 1960-1961 academic year than had enrolled at this time one year ago. To be precise, on December 1, 1960 the grand total of 6,884 students were members in 250 chapters; in November 1959 there were 6,496 students.

It is indeed heartening to report that the following 14 chapters have been newly formed in the current school year. As of December 1, these chapters were: Northwest Mississippi Junior College, (Chapter 15), Senatobia, Mississippi, Ben G. Rackard, sponsor; Eastern Mennonite College, (Chapter 58), Harrisonburg, Virginia, Mae Whipple, sponsor; Quincy College, (Chapter 114), Quincy, Illinois, Richard D. Flood, sponsor; University of Louisville School of Music, (Chapter 143), Louisville, Kentucky, Louis Kromminga, sponsor; Northern Illinois University, (Chapter 145), De Kalb, Illinois, Minerva Pepinsky, sponsor; Catholic University of America, (Chapter 182), Washington, D.C., I. Wells, sponsor; The Modern School of Music, (Chapter 183), Washington, D.C., Laura A. Jones, sponsor; Cascade College, (Chapter 184), Portland, Oregon, Ray E. Robinson, sponsor; Texas College, (Chapter 195), Tyler, Texas, Catherine M. Garrison, sponsor; Roberts Wesleyan College, (Chapter 218), North Chili, New York, Ruby Brandt, sponsor; Dillard University, (Chapter 254), New Orleans, Louisiana, Rebecca T. Cureau, sponsor; Hiram College, (Chapter 276), Hiram, Ohio, Elfleda Seelbach, sponsor; Boston Conservatory of Music, (Chapter 336), Boston, Massachusetts, Francis Findlay, sponsor.

Warranting very special mention is MENC student chapter 3, at **State University College of Education**, Potsdam, New York. Mary E. English is the sponsor of the chapter. She and all of the members are to be congratulated on their splendid enrollment. The total on December 1 was 316 members. This shows remarkable progress from last year's total of 287 for the entire year.

Indeed congratulations can go to many chapters. For instance, Chapter 161 at **Northeast Missouri State Teachers College**, Kirksville, had the largest chapter in the state last year and rated third largest in size in the Southwestern Division. Enrollment December 1 stood at 77 members. This story of growth is even more dramatic in view of the fact that they had only 28 members just two years ago. Lansing W. Bulgin is the chapter sponsor of this active group which is known as the Aeolian Club on campus.

**Wisconsin State College**, Platteville (chapter 264), is only two years old, but its 41 members are very active. Plans for this year's meetings include a talk by Charles Faulhauber who spent two summers in the Soviet Union observing music education; a joint meeting with another chapter; and one meeting to preview music films that might be useful to new teachers when they first enter the profession. William B. Tietze is the chapter sponsor.

**Catholic University** has formed a new student chapter (Chapter 182) in Washington, D.C. In a recent news item in their school newspaper, *The Tower*, their purpose was well



Wisconsin State College, Platteville, Chapter 264

summarized by the following: "Membership in the chapter affords opportunity for students to develop a practical and realistic concept of the music education profession, and also to become acquainted with the leaders in music education and general education." One of the first major activities of this new chapter will be participation in the MENC Eastern Division meeting in Washington, D.C., in January.

**Saint Mary-of-the-Woods.** Saint Mary-of-the-Woods, Indiana (Chapter 72) sponsored with the student chapter of the National Catholic Music Educators Association, a program that featured the string orchestra of Saint Charles Elementary School in Bloomington, Indiana. The orchestra, under the direction of Sister Regina Marie, S.P., is made up of youngsters in the fourth through eighth grades. This lively and enjoyable program was held in mid-November 1960.



**University of Idaho, Moscow  
Chapter 290**



**University of New Mexico, Albuquerque  
Chapter 438**



**Chicago Musical College  
Roosevelt University, Chicago, Illinois  
Chapter 23**



**Western Maryland College  
Westminster, Maryland  
Chapter 380**



**North Central College, Naperville, Illinois  
Chapter 250**

North Central College (Chapter 250), Naperville, Illinois, sponsors receptions following the Artist Series. In the photograph at right (left to right) are: Ralph Votapek; Sandra Sauer Driggett; Dan Driggett; Donna Decker, 1959-1960 President; and Phyllis Mueller, 1960-1961 President. This photograph was taken following the concert given by Ralph Votapek, a well known pianist in the Chicago area.

Chicago Musical College of Roosevelt University (Chapter 23), Chicago, Illinois, reports that they have three meetings each semester, and, rather than entertainment, they arrange programs that will contribute toward a better understanding of music teaching. The final program of last spring featured a panel of a choral director, a band director, a principal, a one-year teacher and a 20-year teacher in a discussion of "Your First Year of Teaching." Incidentally, MUSIC EDUCATORS JOURNAL is required reading in all the music methods classes there, and written reports are turned in on the major articles. This chapter reports their members want closer contact with other chapters in the state and look forward to the Illinois Music Educators Association meeting in February which will feature a special session for the student MENC members.

[Note: Chapter sponsors and secretaries are invited to submit news and pictures for future installments of Collegiate Newsletter.]

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## The State of Music Education

Reprints from state music education publications in the September-October 1960 issue of *Music Educators Journal* proved popular. Here are examples of other practical "how to" material taken from a sampling of the state periodicals published by the 51 MENC federated music education associations.

### Develop Tone Consciousness

MUCH HAS BEEN written concerning all of the specific and integral components that are both necessary and important to good brass playing.

Among other things, such factors as phrasing, breathing, attack, flexibility, embouchure, control, power, are all individual and yet related factors which comprise the implements of a good brass player.

Then what, in your opinion, is the most important and perhaps least emphasized factor in our brass teaching today?

If the above question were put to me I would have to answer without benefit of hesitation. Without qualms of reservation, my answer would be, tone quality.

The trumpet, like any other voice, either human or instrumental, has its own characteristics, and as such cannot be called a trumpet tone from the mere fact that it emanates from a trumpet. The truth of the matter is, a fine trumpet tone is a rarity among the performers on this instrument. The reasons lie in the fact that performers incorporate one or more of the following faults in their tone: breathiness, which means an overabundance of unvibrating air in their tone; a raspiness in the tone which sounds like a slight buzz; a hard tone without pliant quality; an unvoiced-like tone, which lacks resonance; a tone with a vibrato that is too fast, thus causing the frequencies of vibration to oscillate so fast that the tone is distorted (and in like manner a tone which vibrates too slowly loses resonance and quality); a pinched tone which has

a small, piercing quality to its texture. All of these factors may be eradicated with proper guidance and initiative on the part of the player.

Tone is the foundation of music. Without it the fundamental concept of music is missing. No amount of fast technique, extreme range or other musical devices can be substituted by the brass player. Again, I reiterate, tone quality is the most important ingredient of trumpet playing.

So many of our brass soloists can do so many things well—flawless technique, phenomenal range, amazing endurance and many other such commendable qualities. Yet, the most important feature is missing—fine tone quality.

Lack of tone in so many fine brass players and soloists has led me to feel that we brass teachers are emphasizing the wrong thing in our teaching. We are concerned mainly with how fast we can teach the student to play and other such devices. The beauty of the sound emanating from the instrument is not stressed as the most important factor.

Make the student conscious of his tone from the very first day and let this factor be ever present each and every time the instrument is blown.

Tone and intonation are inseparable. When a teacher stresses technique in his teaching he develops a mechanical device, which, after being developed, may be retained without too much effort. On the other hand, tone is an ever-constant endeavor with each note the performer plays; an aural concept that never ceases.

Let us have brass players who may not play quite so fast but who produce a musical sound that adds beauty to the musical content of the selection, as well as sound that will add immeasurably to the band's ensemble quality and blend.

—JOSEPH L. BELLAMAH has been a high school and college band director-brass teacher in Texas for the past 16 years. He is currently editor of *Meyers' Band News*. This article is reprinted from the March 1960 issue of *Nevada Notes*, official publication of the Nevada Music Educators Association.



BENNY GOODMAN spent a recent November morning sitting in with the clarinet section of the Elkhart (Indiana) High School Band. Demonstration of technique, and questions and answers finally gave way to an impromptu jazz concert. John Davies (left), director of Elkhart High School's instrumental music department, said it was a thrill for him and his students. Mr. Goodman is pictured at the first clarinet desk.



## The Marching Band A Musical Organization

FOR MANY YEARS the performance of the school band at football games has been a tradition; and, in some situations this "perennial chore" has been worse than the proverbial "dose of castor oil." The marching band should pave the way for the year's activities. This can only be possible when all of the elements of fine band playing are prevalent. It has been my experience, however, that the best marching band and the best playing band are not necessarily one and the same. This, of course, again reflects the particular director's background and emphasis in his work. It will be my purpose here to discuss some of the problems concerned with this part of the band's program.

A band is first and foremost a musical organization regardless of where it happens to be performing. Because of its versatility, these performances take place in many different situations. As a bona-fide part of the school's music offerings, we are obligated to see that participation in the band makes a student musically richer. The determinants here are: the caliber of the group, the quality of its performance, the adequacy of the instrumentation, and the *esprit de corps* of the players. To assure each of the above, it is essential that the school provide an adequate rehearsal schedule. This schedule must include enough time to devote at least equal parts to marching and playing. For out-of-door preparation, a field must be provided which simulates a football field with all of the essential markings in the way of lines available for every rehearsal. The preparation of the music to be played by the marching band is best done out-of-doors. An adequate seating arrangement, to accommodate the band in its marching formation, should be provided—under cover, if possible. There is no secret to the good sound of a band. It must be the result of every player producing a good tone which is in tune, in balance, in blend, and played with precision. Whether on the football field or in the concert hall, the method of achieving a desirable band tone is exactly the same.

One of the most important elements which is essential for out-of-door performance is good, clean articulation. In order for a band to sound well on the football field, the notes must be cleanly spaced, pointed in the attack, and accents made with breath. Marching while playing usually facilitates precision, but careful attention to rhythmical accuracy is of utmost importance. As a general rule, it is best to eliminate all slurs in the music since these tend to blur the sound and detract from the precision. The band's sound is also dependent upon well-arranged music. The marching band is going to be at its best when the scoring is reduced to the least common denominator and, more specifically, that there are no florid parts being employed. This happens most frequently in the woodwinds. All should be assigned either to a melody or harmony part. The French horns are prohibited from making their maximum contribution since they are usually treated

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as rhythm instruments instead of playing either melody or harmony parts. These are some of the essential factors which will contribute to the better sound of the group, and even though the general dynamic level is moved up a degree, attention to the dynamics is still of great importance. Many performances have been marred by the over-blowing of even a single player.

In the planning of the pre-game and half-time show, it is to be assumed that every director knows the type that is best for his particular field and community. If the bleachers are of sufficient height, the band can execute carefully planned formations. If not, the group will concentrate on marching maneuvers which are visible from the vantage point of the audience. This issue must be faced squarely in every individual case. The criteria which affect the planning of the shows are: a musical theme, continuity, matching music and maneuvers, perception, timing, and appropriate relationship to time and place. It is my opinion that no single formation or maneuver should be more than sixty seconds in duration and that the band when going from one to another should move systematically by ranks or files or by another specified grouping. The music, if possible, should be continuous and if an announcer is used, the announcements should be carefully paced.

Every school has its own schedule which, of necessity, must be unique. The amount of time allotted in this schedule for band, however, must be sufficient to match its performance schedule. It is also necessary that the director realize fully the capabilities of his group and that the show be properly prepared in this time without any extra rehearsals. There is almost nothing which can rival the beauty of a well-disciplined band either by sight or sound, but this can only result from efficient rehearsals which produce a healthy attitude in all players. The relationship between the director and the drum major should be clearly defined in order that the players of the group know exactly what to anticipate concerning commands.

This discussion would not be complete without making mention of several other existing problems. One of these is cadence. Many groups have tried to reflect their enthusiasm by employing an extremely fast cadence and claiming that they can take more steps per minute than any other band in the country. To me this does not represent any significant accomplishment and the most important factor still remains to be the sound of the band. The tempo at which the group can play its music cleanly should determine its marching cadence. Another problem, for some, is majorettes. If these young ladies have acquired a high degree of skill which matches the playing ability of the members of the band, I think they deserve a place with the group. However, a band is out of balance when there is a preponderance of any single section, and correspondingly the same would be true of majorettes. They should be treated as members of the band, assigned places in its maneuvers, and contribute well rehearsed routines which add to the effectiveness of the performance. Far too often

the band has functioned as an accompanying group for some less-than-good vaudeville antics.

The transition from marching band to concert band should not present a problem unless the style and method of rehearsing has been contrary to that which is considered as good music education via this medium. From the student's standpoint, the football season should have provided the opportunity for him to make a valuable contribution to his school and its spirit. In addition, a student should have received sufficient playing experience to make his continued participation in the band more meaningful. Unless the marching band can fulfill this obligation, it does not rightly deserve a place in the modern school curriculum.

The importance of the marching band should never be underestimated. All of us realize, I am sure, that at one football game or at one parade, the band plays for a larger audience than would be in attendance at ten concerts. There will be some who are looking and listening to the band that will never see it under any other circumstances. This is the time and place for you to make them cognizant of what a musical organization is through the medium of the marching band.

—LEE CHRISMAN, Boston University, Boston, Massachusetts. This article is reprinted from the October 1960 issue of *New Hampshire Quarter Notes*, official periodical of the New Hampshire Music Educators Association.



## Piano and School Music

AS A MUSIC EDUCATOR at the University of New Mexico I have often been asked by the private teacher of piano how the instruction they are giving ties in with what the music teachers in public schools are doing. How good it is for us to know of this interest and awareness, and how good it is to be able to say that the endeavors of these private teachers tie in with and contribute to the program of music education in the public schools in many positive ways.

One of the primary aims of the music educator is to assist in the development of a healthy child through his associations with music. This development is greatly enhanced when the child becomes more literate in the art of music, and in order to bring about a more desirable state of musical literacy, the child should become familiar as possible with the things of which music is made; namely, notation.



I can think of no better way to acquaint a boy or girl with the hieroglyphics of music than through their studies with a private teacher on an instrument such as the piano. Here, they will discover note values, melodic direction and dynamics in a truly functional manner which is bound to increase their sensitivities toward the musical experiences they meet in the classroom. What a boon to the school music teacher to have these children who are already aware of such things in her classroom. Not only does their own mu-

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sical growth have a better chance to develop, but their very presence among other children would prove to be an asset in motivation.

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It might be well to point out at this time that the contributions of the private teacher to the school music program in no way end with merely exposing boys and girls to the mysteries of notation. To be sure, this endeavor in itself is an extremely beneficial one but we must also acknowledge those other facets of music which these studio experiences nurture. Often, a child comes to know much about musical styles as he studies the works of various composers. He is constantly made aware of certain harmonic combinations as he plays his scales, arpeggios, and inversions. All of these studio experiences add up to a richer musical personality for the child and this personality will be more receptive to the musical activities he will encounter in his own classroom. Certainly the various musical tastes a student acquires from his study with a private teacher will assist and enrich his when he participates in a school rhythm band, and his awareness of phrases and accents will allow him to bring a more sophisticated temperament to his endeavors with creative activities in the classroom.

Of course, it must be said that the musical experience offered a child from a well developed program of music education in the public schools would necessarily have a strong positive effect upon this student as he progresses in his studies with a private teacher. It would seem from this discussion that one could draw the obvious conclusion without rebuttal that one hand, so to speak, is forever helping the other. I cannot stress strongly enough how desirable it is when the private teacher and the school music teacher are in complete accord and understanding with the purposes toward which each is working. Junior and senior high school pupils who are studying private piano cannot only furnish needed assistance with the singing program in the public schools through their abilities to accompany these singing groups, but also gain valuable personal experience that could easily become their reason for being, musically speaking, in years to come. I am delighted to report that several private piano teachers in my acquaintance are constantly helping a number of students in the preparation of piano accompaniments to be used in conjunction with the music education program in local schools.

In conclusion I would like to express thanks in behalf of all music educators to those private teachers, who are certainly themselves music educators in every sense of the word, for the helpful work in which they are engaged, and to enlist the curiosity of others to become familiar with what the local schools are attempting to do in music for boys and girls.

—JOHN BATCHELLER, University of New Mexico, Albuquerque, Associate Editor, Elementary section, *The New Mexico Musician*, official publication of New Mexico Music Educators Association and New Mexico Music Teachers Association, from the October 1960 issue from which this article is reprinted.

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## Is Music Teaching Up To Date?

Roselynd Largman

IN ALL FIELDS of education today, probing studies are being conducted regarding what to teach and how to teach. Since music teachers also are evaluating their teaching, let us ask these questions:

Has music teaching today improved over music teaching in 1940?

Have school music teachers raised the level of music appreciation in this country during the past twenty years?

How much have we done through scientific study to evaluate music teaching in the United States?

Music in some quarters is being pushed aside to make room for "fundamentals." Could this be because we have done so much sugar-coating and tried so hard to win quick acceptance that we have often failed to inspire our students to make the necessary search for musical beauty?

One way to evaluate music teaching is to have a broad nation-wide testing program. This is done in such subjects as English, mathematics, and science, with results that prove stimulating to teachers and students, and encourage revisions and improvements in teaching.

### Testing Programs in Music

Musical performance can be tape-recorded and evaluated. There is a critical need for this kind of evaluation in areas where teachers and students do not hear the best musical performances of their counterparts throughout the nation. A parallel may be drawn with the musically innocent concert-goer. I was astounded recently when a celebrated artist gave a very bad performance, one that would have received harsh criticism by a major music critic. The small city audience was composed of concert-lovers of above average intelligence. They applauded enthusiastically, unaware of the poor performance. Certainly, something is wrong with music teaching when concert-goers must judge artists on the basis of reputation or flattering statements in the program notes. Self-satisfaction with student performances which meet minimal provincial standards is equally indefensible.

Music tests, carefully prepared by subject specialists familiar with teaching levels, should be given annually. All tests should, of course, be pre-tested. For example in theory or history, the person preparing the tests should teach and then test in typical classrooms. I would urge that professors who prepare tests follow the example of teaching physicians, who have constant contact with all kinds of patients in clinics. Surely, we need to do more of this in music education, not only teaching in classrooms but also playing and singing with, composing for, and conducting community orchestras, choruses

[The author is assistant professor of music, at San Jose State College, San Jose, California. Previously, Mrs. Largman taught piano in groups to students majoring in music at Temple University, Philadelphia, Pennsylvania, and taught in-service classes in piano for teachers in the Philadelphia public schools.]

and chamber groups. How else are college music teachers really to know what to teach and how to teach?

### Music in the Elementary School

Musical experience should include beautiful tone and artistic performance. Folk songs sung in twangy style have historic and cultural value. Frequently, however, they are given an undue amount of time in the music program. If we are to educate children to appreciate fine music, we must choose music of great intrinsic value. Let us concentrate on beautiful melodies, meaningful rhythms, and moods expressed with unusual artistry.

Do classroom teachers fully understand the purpose of rhythm band instruments? Convention demonstrations of these instruments are sometimes unmusical, bordering on the honky-tonk. Extended studies should be made to determine the effectiveness of song "flutes" in teaching music reading, and rhythm instruments in developing rhythmic sense and ability to read rhythms correctly from the score.

### Music in the Junior High School

Students who do not play orchestral instruments should be encouraged to play instruments such as the guitar, ukelele, harmonica, maracas, or bongo drums. Improvisation by instrumental groups can be followed by a study of notation, basic harmony, musical form and style, simple orchestration, and score reading. Music clubs of all kinds, including piano, should be encouraged.

### Music in the Senior High School

"Live" musical performances of the highest excellence ought to be enjoyed as part of the high school program. A foreign student recently asked me to name some good young American pianists. I understand that there are many, but few apparently reach the concert stage. Young artists could be carefully chosen by the critics, who confer the major performing awards, to perform nation-wide concerts, at high school and PTA budget prices.

High schools are losing their music programs because music teachers are not challenging or interesting their students.

One student's story: "When I started the term, I planned to work hard in orchestra. Pretty soon, our teacher said we could have a study hall on Friday because we had so many tests. Then we had assemblies that left little time for orchestra rehearsal, so we had a study hall."

If an orchestra teacher has a teaching plan that is meaningful, he cannot afford to give study halls. There is so much to teach about the history and structure of orchestral literature, scores to read and study, comparisons to be made in listening to recordings.

Sound musicianship is the cornerstone of all music teaching. Music enjoyment is directly proportional to the sum total of music absorbed by ear, eye, mind, body, and soul. Structural relationships become



meaningful when related to musical performance.

Teachers in small towns need helpful criticism and suggestions. They need an opportunity to see master teachers at work and to discuss problems with gifted, superior teachers. Effective use of teaching via television could raise the level of American music teaching to a marked degree. High school choruses should be singing great masterworks, small and large, not musical trivia. Instrumental groups should draw their repertoire from literature which has worthwhile expressive and educational content, music which has a purpose higher than mere entertainment.

#### Music in the College and University

Here are produced the teachers of the children. Here are reaped the rewards of good music heard on the primary and secondary levels. Music majors must have a deep and rich experience with the finest in music. Musical experience should be inter-related—harmony and musical form with history, piano, voice, and orchestra.

Instrumental classes, such as piano, should be encouraged. These offer splendid opportunities for improvisation, sight-reading, transposition, and accompaniment. Students develop a keen and critical ear, criticizing each other and themselves with knowing discernment, then extending this ability to concert and opera.

Music students should be encouraged to broaden themselves, to explore many areas of study beyond the field of music. Wherever possible they should have classes with a cross-section of college students in order to better understand their fellow human beings and ultimately, to make better teachers for all kinds of children.

#### Conclusion

We need to take a searching look at the music teaching profession. Complacency is not in order.

There is much to reject and to revise. We have not begun to explore the possibilities of improvisation leading to composition. It seems impossible that music students can go through sixteen years of schooling and be petrified at the thought of improvising sixteen bars of music or writing down any music without having it assigned as a harmony exercise. We write English compositions when we begin the study of the language. Why should this not happen with music?

Is it possible that our musical training inhibits self-expression, and that only the most gifted musicians burst through the teacher-imposed cocoon? I have found class piano students so used to having a teacher for a crutch that they didn't know what to do with an assignment, "Learn this piece by yourselves. Then we shall play it for each other."

We must stop spoon-feeding. We must give our students thorough instructions but also challenge them to individual study and investigation. If they learn to form sound judgments, to explore, to be originators and not always followers, we will have music in the schools and in our country that is exciting and beautiful, and music will not be pushed out of the curriculum.

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## Teaching Via Television

WHEN I WAS first approached to teach music via television, I was concerned with the horrendous amount of work it would take to develop a successful format for elementary music and was equally concerned with how it could be done.

Needless to say, my first year was strictly experimental. First of all, would a rote song taught on television be as effective as one taught in the classroom? Take my word for it, after grabbing the bull by the horns, so to speak, I found that children will accept anything, if it is presented to them in the right fashion.

In 1958-1959, the Board of Education in Cortland, New York attempted to project the progress of education in the Cortland schools by using television as a teaching aid.

To further this aim, the New York Telephone Company was approached to set up a line of communication between the television teacher and the students in the classroom. The result of this move was what has come to be known as the "talk-back" system.

Without this talk-back, television teaching would be a one-way situation in which the children would have no direct contact with the teacher.

In Cortland we have five elementary schools serviced by coaxial cable, plus the elementary schools of Virgil and

Truxton. This is strictly a closed-circuit situation.

In five grade levels, two through six, the following courses are being currently taught on television in Cortland: reading, science, health, music, and art. Add to this, tenth grade geometry, earth science, German, and junior high music, and the total amount of time in which television is used amounts to twenty-seven hours and forty minutes.

Music classes on the elementary level meet once a week on television, and during this time, theory, rote songs, note songs, rhythm, and enrichment are taught. We have had two-part singing in which all seven schools participated, and with these same schools we have sung rounds in as many as five parts.

+

The children can hear the instructor, and, when one button is pushed for one room, all of the other rooms can listen, too. If a child has a question, he need only raise his hand and the classroom teacher will press a button, located conveniently on her desk, and the corresponding button in the television studio will light up. The television teacher can either answer the question or have a student in another school answer. In either case, all of the other classrooms will hear both the question and the answer.



Edward J. Doyle with a music class on television in Cortland, New York

Rote songs (songs learned by ear) were chosen which would coincide with other phases of school work, and they have been most successful. Is this any different from what is done in the actual classroom? I think not. Theory is approached in much the same manner. I start with the lines and spaces, and from there I go to key signatures. With visual aids, which are easily obtainable or made, this is no problem.

Note songs (songs learned by reading) are usually preceded by scale work, with skips, and I make sure that the scale is written in the same key as the reading song which they are to do.

Rhythm is actually in a class with the rote song as far as difficulty is concerned. I clap a certain group of rhythms, and, depending on the ease or difficulty of the pattern, the children can all clap together, or in turn by classes.

What music teacher has not had trouble teaching two-part music for the first time? Actually a great many rounds help this situation on television as in the classroom. We take one part first, usually the melody, and learn it. Then we shift to the other part. Seating is prearranged with the individual classroom teacher. After the first three or four songs are taught, the children seem to get the idea, and then, when new songs are introduced, both parts can be done at once. The most important prerequisite in two-part reading is extensive scale and rhythm work.

+

Music appreciation is probably the easiest element of music for the television teacher to put across. With the film strips and coordinated records supplied by the Cortland Board of Education, interest is extremely high in such musical compositions as *The Firebird*, *Hansel and Gretel*, *Peter and the Wolf*, and many others.

Last year we had a representative of a nationally known band instrument company visit us, and he graciously demonstrated many ancient instruments and their historic backgrounds. This led further to the introduction of the band instruments to certain grade levels.

The challenge of the one-eyed monster has been minimized to a degree that any phase of music can be taught on television by a teacher with the fortitude to give it a try. Teaching via television was not instigated in order to relieve teachers of certain duties, but to add to the total learning potential of the student.

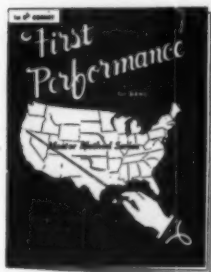
Teachers need not worry about being unemployed because a board of education has inserted television into its system. On the contrary, they should be overjoyed because they would then have more time to prepare for the actual teaching load which has been thus lessened by using television.

+

In closing I would like to express my own personal philosophy: Television teaching with talk-back has the potential to uplift the education of children to heights never before attained.

—EDWARD J. DOYLE, supervisor, elementary music, Department of Education, Cortland, New York.

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## The Tape Recorder: A Second Teacher

DOES YOUR SCHOOL have a tape recorder that is seldom used by the music department? Some teachers think operation of tape machines requires a college audio-visual course. In most cases the operation is as simple as pushing a button and turning a few simple controls. By taking a few minutes to learn the recorder's operation, a whole new concept in teaching can be yours.

Overcrowded music rooms are a problem in most schools. A teacher at a piano accompanying a junior high music class often wishes he could be in the back of the room helping a student with his part or correcting some problem which probably would not have arisen if he had been back there in the first place. With the recorder you can be at the piano and be helping the students at the same time. By recording the piano part before the class period, the class can sing as usual, freeing you to move about the room. It's almost like having another teacher in the room.

Before class time, tape record the accompaniment of your songs with comments on page numbers and instructions. An easy way to do this is to place the microphone on top of a book placed next to the music rack, as shown in the photo. The book will keep piano vibrations from being picked up by the microphone. Place the recorder in the recording position and make a test recording, adjusting the volume control while playing to make the record light flash only occasionally or the meter read "normal" on the loudest passages. Play back this test section and see if the recorder needs further adjustment. With the microphone near the music rack, you can lean forward and give page num-

*Editorial Note:* No reference is made in this article to implications of possible copyright infringements in making recordings or utilizing recordings of copyrighted material. It is assumed that the informed reader is aware of the restrictions which must be observed whenever and for whatever purpose, classroom or otherwise, recordings are made or reproduced. If there is doubt as to what the regulations cover, the *Music Educators Journal* will suggest information sources on request.

bers and instructions. While you are talking, glance at the recording indicator to be sure of a normal reading.

Completed tapes should be filed with titles clearly marked in sequence, then put in the tape box so that you will know exactly what is on the tape. This will keep you one step ahead of the students when playing the tape in class.

Some may wonder if students will sing with a tape recording. I'll admit I didn't know the first time, but to my surprise they sang better than before. They even asked to do this more often. The trouble-makers may not like it because they can't cut up as much with you in the back of the room, but most students welcome the change. To keep things from getting monotonous, try recording a comment such as, "You can sing better than that. Now let's try the second verse." They always wonder how you knew.

Tape recorded piano parts are especially useful in teaching new songs. Break the song into phrases. Play one phrase and ask the students to sing the second time it is played. In singing a round, or song with parts entering at different times, you have both hands free to help cue the parts.

A tape with recorded piano music and instructions, if left in the office, can be a godsend to a substitute. A teacher from any field can come in, put on the tape, and keep the music work progressing.

Another use of the recorder is for group self-evaluation and the enjoyment students get from hearing themselves sing. Record one of their songs. Then make a few suggestions on how to improve their singing. Record it again and play back both recordings to let them hear if they improved, and if they did what you asked. You may keep this recording to compare with one you can make later in the year to give students a feeling of accomplishment.

Every year your school probably has vocal clinics, music assemblies, or groups from other schools performing in or near your school. Record these programs to



Keith Raymer demonstrates how he uses the tape recorder to improve his teaching techniques in the St. Clair (Missouri) Junior High School



play for your junior or senior high groups next year. The recorded material may help in introducing the same or similar material to other groups, or to stir interest in the junior high students for glee clubs and the chorus in high school.

+

Radio and television programs such as Leonard Bernstein's Children's Concerts can be recorded and used in the general music class. Some radio and television sets have an outlet for recording. You can also clip a cable to the speaker terminals and record directly into the radio input on the tape recorder. If you cannot make a direct connection, a microphone placed close to the speaker will work, but the sound will not be as clear.

In teaching the lives of composers or music appreciation, you may want to play only parts of a record or a part of one selection. Taking records out of their jackets and finding the exact place on the record takes time that may cost the interest of the students. If you record these selections on tape before the class period, the lesson will move smoothly.

Have you ever thought of tape recording your tests? Often you will want the student to identify a piece of music, its style, type or rhythm, or the instrument playing. Recordings can be used in conjunction with questions on written tests; for example, "Identify the composer of the selection played."

Film strips and slides of great composers give another opportunity to use recordings. In using the filmstrip on Sousa, a stirring Sousa march, playing at low volume while you narrate the filmstrip, will turn an average presentation into a memorable experience. The marches and your voice can be recorded by sitting next to a phonograph which is playing the march. While previewing the filmstrip, record your narration with the music in the background. If you want the student to look at a slide longer than it takes you to read the material, hold the microphone closer to the phonograph. This will make the music become louder when played back.

+

Part of a day's lesson plan may be recorded giving the background material and what to listen for in the lesson. Play music to illustrate your ideas. You may even have a short test at the end of the tape. Remember, this same lesson may be used with classes for many years to come. The extra time spent making the recorded lesson may save you much preparation in the future.

Don't just play the tape and say, "remember that." Give them something to listen for. Make a list of questions and put them on the board before playing the tape. The questions may be discussed and some answers given. These answers can then be compared with the answers given after hearing the tape.

I don't think the tape recorder will replace the teacher, but the alert teacher uses all the resources and tools available to become a more effective teacher.

—KENNETH RAYMER, Junior High School Music Department, St. Clair, Missouri.

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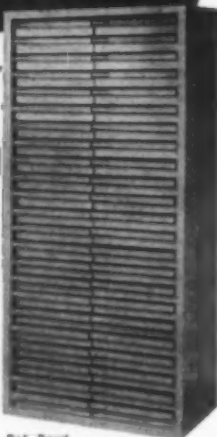
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## Slides à la Carte

HOW OFTEN have you, as a music teacher, wished you had just the right slide to fit some specific situation? A commercial slide could have been used, perhaps, but it didn't exactly illustrate the point that would have helped your presentation; or, possibly, no usable slide was available. You will be glad to know that now you can stop wishing for the "right" slide and make it yourself. The material is available to produce transparencies that can be made so quickly and so easily it seems almost unbelievable, even after you have made several yourself. "Be it ever so humble," the "home-made" slide is more helpful than any other type, if it shows what you want to show, when you want it shown. This was again impressed upon me by the predicament in which I found myself recently.

I teach choral music in a senior high school. Part of the beginning choir experience is the opportunity for the student to develop the ability to sight-read simple music. I discovered that certain fundamental mistakes were being made that could have been corrected when they first appeared, if I had projected the practice material on a screen and had the student use a pointer while singing from the projected image instead of singing from his own notebook. By this procedure, I could have seen where the faulty thinking, as revealed by the student's method of indicating the pulsation, for example, was causing his specific difficulties.

Since I had written the practice material to fit the changing needs of my own choral groups, it wasn't available on commercial slides; so, I decided to make the transparencies myself. It was a simple matter to use the Polaroid Copymaker and Land Projection film, which produces a black-and-white slide in two minutes, to obtain the slides I wanted. I wrote the sight-reading exercises on ordinary music staff paper, and then copied the manuscript with a Polaroid camera and the Copymaker. The resulting slides had



Richard Dryden is shown making the slides which he finds useful in his music classes at Biola College, La Mirada, California.

better contrast when I used black 'India' ink to reline the original staff lines on the manuscript paper; I also used this ink for the writing of the symbols on the paper.

The accompanying photographs show how the slides looked, how they were made, and their use in a music class. The entire job was completed in a couple of hours (although the slides were made in a few minutes) and I had several slides that were exactly what I needed to help me illustrate to the entire group the faults various students were making and how the mistakes could be corrected.

The short length of time I spent in making the transparencies was negligible when compared with the time I saved in class and the results that were secured. In fact, I was so pleased with the experiment and the possible additional applications it suggested that I am going to make



Mr. Dryden demonstrates a musical example before his class

some slides to use with my three church choirs.

If you haven't made and used transparencies to assist you in your music teaching, I am sure you will be surprised not only by how easily and quickly they can be made, but also by how much help they can be.

—RICHARD DRYDEN, 610 Third Street, Butler, Pennsylvania.



### A Personal Philosophy of Music Education

MUSIC has been a potent and a vital force in the complete history of the civilization of mankind—because of this,

I believe that all of our young people should become aware of *how* music is related to other historical and cultural factors and of *what* value music can be in enriching their lives.

I believe that music can be taught so as to establish itself as an elevating, strengthening, lifelong influence.

I believe that each of our children should become *literate* in music just as we feel all of our young people should become literate in our spoken language. To do this the student must have a sincere desire to learn; with music this can easily become a natural and wholesome purpose which can produce a significant pattern of growth. It is realized, of course, that there will be considerable variance in each individual's capacity to reach the most ideal goal—but realistic standards should be sought and then continually examined in the light of how they might be raised.

I believe that every child should also have the opportunity to enjoy music by direct participation and to thus secure greater knowledge—of our heritage of musical literature—of the importance of aesthetic thought and endeavor to our well being—of the therapeutic and recreational values of music—of the importance of individual creative expression—and of the relations of musical thought to our entire general cultural background.

—JUSTIN GRAY, chairman of music education, Biola College, La Mirada, California.



**NEW DATES.** The American Symphony Orchestra League has announced revised dates for their national convention in Philadelphia, Pennsylvania. The new dates are June 22-24, 1961. This change was made in order for the convention to coincide with the opening of the Robin Hood Dell concerts.

**CONDUCTOR'S AWARD.** The National Music Council has given its annual conductor's award during the 1959-1960 season, to Saul Caston, conductor of the Denver Symphony Orchestra. Conductors who have received this award in past seasons include Koussevitzky, Mitropoulos, Stokowski, Monteux, Ormandy, Szell, Bernstein, and others. The National Music Council, chartered by Congress, consists of fifty-three nationally active musical organizations, which have a total individual membership of over 1,228,000.

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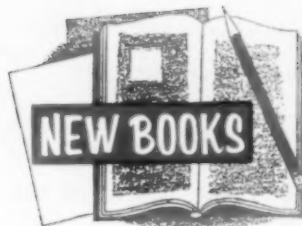
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**MUSIC FOR YOUNG AMERICANS, ABC Music Series, Books Four, Five and Six and their respective guides and accompaniments.** (New York: American Book Company), 1960. Editors: Richard C. Berg, Claudene Burns, Daniel S. Hooley, Robert Pace, Josephine Wolverton.

Music for Young Americans is an "arts" and "skills" program, not a "play" program. Through the knowledge and accomplishments attained through the use of the series, with its delightfully refreshing song material, children will enjoy music to their fullest ability.

Book IV continues to emphasize the reading program introduced in the previous books. It provides tonal memorization of intervals and melodies in the minor key, observation of chromatic intervals and continues to stress recognition of like and unlike phrases to develop a feeling for musical form. Simple stepwise and skipwise songs are included for singing with the words at sight and for playing on flute-like instruments. Keyboard instruments are used as an aid in visualizing intervals. Besides unison songs, readiness for 2-part singing is introduced by dialogue songs, rounds, canons, descants, companion songs, and harmonic endings. There is an abundance of American music and folk music from other countries. Art songs offer opportunities to stress dynamics, interpretation and tonal beauty.

Book V provides 2-part songs to develop the harmonic aspects of sensitive part-singing as well as diatonic and chromatic reading experiences. It offers continued experience in major and minor songs and puts stress on phrase-wise reading. Fifth grade children observe, for the first time, various definite keys as the songs are grouped largely by key signatures. There is repetition and development of rhythmic concepts continued from Book IV. Many independent parts and 2-part songs may be played by "flutes" and bells. Where applicable, autoharp chord markings are used as well as ukulele chording to encourage harmonic accompaniments. Folk music from Europe, America, and Latin America is included in Book V with many offering opportunities to participate in folk dancing.

Book VI reviews melodic and rhythmic patterns presented in earlier books and new patterns introduced as they relate to the songs being studied. Harmonic reading and independent part maintenance are developed in Book VI through a variety of 2-part and 3-part arrangements. The I, IV, and V chords are introduced in various keys for recognition and practice in harmonization. Children are prepared for 3 parts by singing 3-part rounds, songs with optional 3 parts and harmonizing in 3 parts against a melody. There are, in addition, many other songs designed for chordal singing in 3 parts. The folk music is expanded to include songs from all over the world.

—Joseph G. Saetveit.

**A GUIDE TO EFFECTIVE MUSIC SUPERVISION.** By Rudolph H. Weyland. Dubuque, Iowa: Wm. C. Brown Co., 1960. 339 pp. \$6.50.

"This volume proposes to shed some light on current practices in music supervision in various types of situations. It will attempt to relate the best thinking in music education and outline concrete directions for the implementation of such ideals. It will attempt to clarify

the role of the music supervisor, as in the light of leadership in a modern educational program. It is intended as a guide and stimulus to the supervisor on the job; a compendium of practical considerations for those who want to become supervisors; a handbook of on-the-job experiences in music supervision for the college teachers to use in supervision courses, also a guide to the school administrator toward better understanding of the role and function of anyone entrusted with the promotion of music in an educational system." This, in the author's words, exemplifies the verbal style and intent of this large scale publication on the supervision of music in American schools. One might observe that a soundly conceived publication in this field is needed. The question is one of how well it satisfies the need.

Mr. Weyland has written a practical, down to earth book. He buttresses his argument with abundant specific illustrations and case studies. There are numerous charts, diagrams, and forms which have been developed in actual working situations. The over-all viewpoint coincides with sound practices utilized in other fields than music. There is, within these pages, the feeling that one is with an individual who has worked and tilled long in the soil of music supervision and administration; one who has learned to know the ways and means of growing and nurturing a living thing. For all its practicalness and sound common sense one could wish for a more definitive statement of aims, functions, and purposes of music; for a somewhat broader concept of the role and responsibility of music education in our American society; a more clear cut realization, perhaps, of the kind of musical world the average student coming out of our schools will be facing, and how, through a soundly conceived education in music, he may be in a better position to judge wisely. But perhaps this may go beyond the intent of this particular guide. Still, does not a concern for these problems lie at the very root of effective musical leadership?

**COPLAND ON MUSIC.** By Aaron Copland. Garden City, N.Y.: Doubleday and Co., 1960. 280 pp. \$3.95.

Aaron Copland combines a unique gift of being able to speak effectively and clearly both in words and sound. His compositions have achieved a position of eminence among composers of the twentieth century; his books and articles are numerous and always frank, honest, clear, and stimulating to read.

This particular book is largely made up of articles and lectures on music written over the past thirty years. Copland ranges over a considerable acreage: aesthetics, personalities, composers, festivals and premieres, books on music, and miscellaneous short essays and notes on matters that impress him in the American scene.

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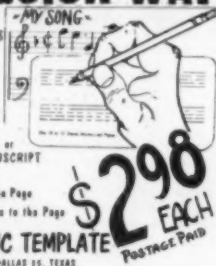
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### THE MUSIC OF ARTHUR SULLIVAN.

By Gervase Hughes. (New York, New York; St. Martins Press), 1960. 167 pp. \$7.00.

At the outset, Gervase Hughes states that the emphasis in this book will be on Sullivan's music; all else will be incidental. In this respect, *The Music of Arthur Sullivan* differs from the many other books written about the celebrated team of Gilbert and Sullivan. These volumes, ranging from official biographies to collections of anecdotes, tend to stress the final product of the collaboration rather than to devote any particular attention to the musical contributions of the composer. Thus the present study represents a unique addition to G & S scholarship.

In comprehensive manner, the music of Sullivan is analyzed, dealing with such topics as harmonic and melodic devices, orchestration, characterization, and word-setting. The text is generously illustrated with musical examples—quotations from the well-known operas as well as less familiar works such as *Haddon Hall* and *Ivanhoe*, with which even the most devoted Savoyard might not be closely acquainted.

The author attempts throughout to demonstrate both the distinctive characteristics of Sullivan's music, and the ways in which he reflects the conflicting influences of contemporary composers. In the author's judgment, the conclusion is inescapable that Sullivan's major contribution is not to be found in the field of symphony and oratorio where his work conformed all too closely with the conventional composing techniques. Rather, Sullivan is to be recognized as a unique example of a fully-trained serious musician who developed his own particular genius to its best advantage in the well-loved operas.

### THE PELICAN HISTORY OF MUSIC.

Volume I, Ancient Forms to Polyphony. Denis Stevens and Alec Robertson, editors. Baltimore, Md.; Penguin Books, 1960. 343 pp.; \$1.25.

The editors have not made it clear how many volumes will eventually comprise the Pelican History of Music. It is clear, however, that they have made a happy and auspicious beginning. The price of a dollar and a quarter for a paperback should not lead one to discount its real worth for it can stand alongside many a general text on music history which costs several times as much. The authors of Volume I are all reputable English scholars.

Part I by Peter Crossley-Holland in 118 pages discusses major aspects of music centering around the Near and Far East. Excellent short sections appear on the music of India, China, Japan, Tibet, South East Asia and the Near East. Curiously, the music of ancient Rome and areas outside the Asiatic framework have been omitted. But within the geographical area discussed, the reader will find an exemplification of what the authors propose to write about—"an account of music seen against its various backgrounds—social, aesthetic, religious, and historical."

The remainder of Volume I brings one up to the beginning of the Renaissance. Part II by Alec Robertson covers plain-song in both Roman and Greek Orthodox practices with a short section on Sarum, Gallican, Mozarabic, and Ambrosian rites. Part III, Ars Antiqua, by Denis Stevens who, incidentally, served for a time as visiting professor of music at Cornell and Columbia Universities, discusses the birth of organized polyphony. Part IV, Ars Nova, by Gilbert Reaney, treats of the subject geographically as it found voice throughout the various countries of Europe.

Included are sixteen plates, a selected bibliography, an exceedingly helpful discography, and an index.



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### MUSIC IN THE EDUCATION OF CHILDREN

by Bessie R. Swanson

Developing the theme of educational experience and personal development, this stimulating new text presents the teaching of music in the elementary school as a fundamental aspect of the child's growth. Available February, 1961. Price \$4.95.

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**CONTEMPORARY WOODWIND TECHNIQUE — MANUAL AND STUDY GUIDE.** By Vernon F. Leidig. Hollywood, Calif.; Highland Music Co., 1960. 50 pp. \$2.50.

The author has made it his purpose to assemble, in a brief and concise outline, the principal technical and tonal aspects to be faced in teaching woodwind instruments. The opening section discusses the acoustical properties of the woodwinds and their transpositions. Then follows a series of fingering charts for the different instruments and a comparison between the clarinet and other woodwind fingerings. The final section of this manual presents briefly and succinctly the questions of tone production: use of breath, playing position, embouchure, articulation, and tone color. All is condensed into the briefest possible form consistent with clarity and introductory teaching needs.

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**A MODERN BOOK OF ESTHETICS: AN ANTHOLOGY.** Edited with introduction and notes by Melvin Rader. New York: Holt, Rinehart and Winston (1935, 1952) 1960. 540 pp.; \$6.75.

This, the third edition of a widely used text on esthetics represents an almost complete recasting of the 1952 edition. Twenty-four new authors appear; a number of the best essays from preceding editions have been retained. The editor's notes and introductions have been revised in the light of additions to the text and a reorganization of its contents.

Selections chosen for this anthology present in Part I the major points of view concerning art: as semblance, as beauty, as emotional expression, as intuition, as wish-fulfillment, as vivid experience. Part II discusses the work of art—varieties of expression, form, and the relation of form and function. Part III is devoted to articles on appreciation and criticism. Among the forty-seven authors included in this volume, one will find a most careful, international selection of those who have contributed significantly to the study of esthetics. As editor, Mr. Rader acts as a dispassionate and effective moderator over the contents for, in his various introductions and notes, he provides the reader not only with a lucid synthesis of the major concepts presented but reveals how apparently conflicting ideas, in actuality, may be closely related.

As a basic introduction to the subject, we know of no present volume which presents with greater fairness or more reasoned judgment the foundations upon which art is based—a guide which will more intelligently challenge the reader to further study in a field that provides the basic premises upon which we may better understand and evaluate instructional programs in music.

**TEACHING MUSIC.** By Raymond Elliott. Columbus, Ohio: Chas. E. Merrill Books, Inc., 1960. 332 pp.; \$4.95.

So many textbooks have been written in recent years for teachers of music in the elementary school that the task of deciding which one to use is becoming increasingly difficult. Practically all books designed for the instruction of music in the first six grades fall into the same general pattern—a discussion on the place of music in elementary education, followed by chapters on singing, hearing, playing, creating, reading, integrating or correlating, and moving to

music. This order may be changed but the format remains.

Raymond Elliott follows the traditional pattern for books of this type. His text contains the same basic ideas which appear in similar texts. Whether the presentation is such as will endear it to students and teachers will be a matter of personal judgment. But beyond this, one notes an added feature which is well worth serious consideration. In the final six chapters of his text, Mr. Elliott traces the development of music in the United States, compares it briefly with parallel movements in Europe, and cites specific materials and references which should provide a historical and cultural continuity much needed in American music education.

**THE INTERPRETATION OF BACH'S KEYBOARD WORKS.** By Erwin Bodky. Cambridge, Mass., 1960. 421 pp. \$10.00.

There can be little doubt that this publication represents the most detailed, intensive, and voluminous study of Bach's compositions for keyboard instruments in the English language. Professor Bodky provides the reader with a short historical review relative to his study and then proceeds to discuss in considerable detail his conclusions. He makes somewhat of an issue as to which of the two popular instruments of the day Bach's compositions were intended—harpsichord or clavichord. The organ works are not considered in this analysis and the piano is regarded as quite inappropriate to the composer's intentions. Chapters on dynamic problems, tempi, ornamentation, conventional alterations of rhythm, articulation, and symbolism reveal a scholarly and patient search for adequate and defensible answers. Two appendices and a selected bibliography conclude this notable study.

Since there exist no records of performances by Bach or his contemporaries to listen to, knowledge of his intent must be based upon the written word and analysis of available scores. The general neglect of these works following Bach's death adds to the difficulties of fathoming his points of view. But insofar as extant records may reveal traditions of the time, Professor Bodky's careful analysis will prove a rich and fruitful guiding light providing one bears in mind that musical notation at best is but an imperfect vehicle and that composers, being creative individuals, have often treated their scores with a certain measure of creative freedom.

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**MUSIC CALENDAR.** The President's Music Committee of the People-to-People Program has issued a new calendar covering 10000 music events in 920 cities in the United States. This issue "shows the increasing growth of cultural support and interest throughout our country," said Mrs. Souett, chairman of The President's Music Committee. The directory provides a comprehensive announcement of symphony, opera, band, jazz, dance and chamber music performances, folk festivals, music workshops, congresses and clinics being given throughout the country during the current season. Copies are available at \$2.00, postpaid, from the Committee's headquarters at 734 Jackson Place, N.W., Washington 6, D.C. An International Music Calendar covering events in 96 countries is also available for \$2.00.

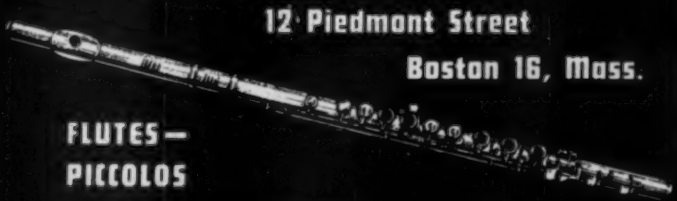
**COMPANION MADRIGAL.** At the MENC Western Division Conference held at Salt Lake City, Utah in March, 1959, the choir of North Phoenix (Arizona) High School performed a madrigal entitled "Gay Robin is Seen No More." The composer of this was Brian K. Schlotel, a British exchange teacher who spent the school year 1958-1959 at North Phoenix High School. Those who remember the fine performance under the direction of Ben Denton will be pleased to know that the publisher has commissioned a companion madrigal, entitled "First Spring Morning." The two madrigals, published by Ludwig Music Publishing Company, 557 East 140th Street, Cleveland, Ohio, were especially written for student groups, and are now available.

**BOOKLET OF HYMNS.** Cooperative Recreation Service, Inc., has printed a small booklet "Hymn of the Month" for the National Federation of Music Clubs giving the text, music and story for hymns for each of the months from June 1960 through June 1961. Sample copies have been offered to readers of Music Educators Journal at no charge. Address requests to Lynn Rohrbough, Cooperative Recreation Service, Inc., Radnor Road, Delaware, Ohio.

**"ELECTRONIC ORGAN HANDBOOK"** by H. Emerson Anderson, has been written for technicians, as well as owners and potential owners, who want to know more about electronic organs. The handbook is published by Howard W. Sams & Co., Inc., Indianapolis, Indiana. Over 140 illustrations, schematics and diagrams complement the comprehensive text. List price \$4.95, 272 pages.

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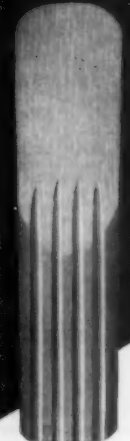
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A Department of the National Education Association

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*Northwest*.....March 15-18, Spokane, Wash.  
*Western*.....March 26-29, Santa Monica, Cal.  
*North Central*.....April 6-10, Columbus, Ohio  
*Southern*.....April 20-22, Asheville, N.C.

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1964—March 6-10, Philadelphia, Pa.  
1966—March 18-22, Kansas City, Mo.

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education. Headquarters: 1201 Sixteenth St., N.W., Washington 6, D.C.

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